

News writers's handbook

BENSON
HIGH SCHOOL
Tech Pep Staff

BENSON
HIGH SCHOOL
Tech Pep Staff

BENSON
HIGH SCHOOL
Tech Pep Staff

BENSON
HIGH SCHOOL
Tech Pep Staff

Matt Kitchin

PRESS PASS

Laurice Scott

PRESS PASS

Drew Stefani

PRESS PASS

Rob Melton

foreward

This handbook, formerly *Publications Stylebook*, is the new and expanded comprehensive style guide for the news writer, who may occasionally be called upon to perform other duties such as taking pictures or laying out a page. This guide was written especially for news writers to easily and painlessly provide the answers to the type of questions writers ask about style. The handbook also includes tips and helpful hints for additional information. In matters which are not addressed in this handbook, the Associated Press Stylebook should be consulted. The final authority, should AP not have the answer, is Webster's Third New International Dictionary of the English Language, Unabridged.



This handbook is organized into teachable sections for ease of use and instruction. Each section begins with a general rule of thumb or a set of principles, and is followed by specific rules and examples. Each rule has a number, which teachers and editors can use to cite style errors. Writers can then look up the error, learn the rule, and correct the error—permanently.

Teachers or editors may wish to keep a list of the rule numbers missed to identify areas needed for improvement. The stylebook can also be introduced one section at a time in a beginning journalism class. Worksheets and a test for each section are a good way to reinforce the basic principles.

Consult this stylebook any time you have a style question.

— Rob Melton
Portland, Oregon
December, 2000

This book is dedicated to
Sarah, Timothy, James
and Katie
students one and all

Copyright 2002 by Rob Melton

All rights reserved. No part of this book may be used or reproduced in any form or by any means without permission in writing from the publisher, except if you are a K-12 school teacher, in which case you are granted permission to reproduce this handbook or portions thereof for your students at no charge. For all other uses, please write to the address below.

2607 S.W. Bertha Blvd.
Portland, Oregon 97201-1986
Third Edition

contents

The Word

4	Copy Preparation	26	Apostrophe
9	Origin of End Mark	26	Quotation Marks
11	Abbreviation	27	Exclamation Mark
14	Capitalization	27	Dash
18	Capitalization Guide	27	Parentheses
19	Numerals	28	Hyphen
23	Punctuation	28	Question Mark
23	Period	28	Italicization
23	Comma	29	Spelling
25	Semicolon	30	Spelling Demons
25	Colon		

The Story

31	Editing	47	Attribution
35	Coverage	49	Story Structure
36	Interviewing	50	Coaching Writers
40	Identification	51	Surveys & Polls
42	Quotations	52	Sports

The Picture

54	Photos
56	Cutlines
58	Photo Coverage

The Page

59	Layout & Design	71	Headline Quiz
62	Page Planner	72	Page Editor's Checklist
63	Headlines	73	Rules & Borders
70	Writing Feature Headlines	74	Advertisements

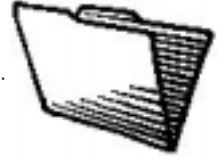
The Power of the Press

76	Press Law	81	NPPA Code of Ethics
78	Ethics	83	ASNE Statement of Principles
79	SPJ Code of Ethics	89	Staff Handbook

The Publication

89	Mission Statement, Policies and Procedures Manual
102	Staff Organization

copy preparation



Rule of thumb: Prepare copy carefully.

When you use a computer to prepare your story, remember that your key strokes and formatting directions are the ones which are going to be placed on the page: You are the typesetter. Although you will have an opportunity to use the copyreading symbols to correct errors on a hard copy, stories do get printed without the corrections being made these days. While you and the editors will continue to make needed changes right up to deadline, correcting your errors can be time-consuming. If someone does not catch all your mistakes, it diminishes your credibility as a publication and makes the text hard to read. That is why the editor is ultimately responsible for making corrections to copy before a story “goes to press.”

In the past, typesetters and proofreaders corrected style errors in your copy and used highly specialized conventions you’ve probably never heard about before—em dashes, en dashes, dingbats, bullets. Now, you must know these conventions because *you* are preparing text for the printed page.

The universal copyreading symbols on the inside cover of this booklet are worth memorizing. Anyone in the publishing field will be able to translate your copy into clean, readable text, making all the necessary changes.

✓ **CHECK IT OUT...**

■ Copyreading marks: Using them to mark up manuscript copy	..... inside cover
■ Proofreading marks: Using them to mark up finished pages	..... inside cover
■ Bylines:	..... 33
■ Hyphens:	..... 28
■ End sign:	..... 9

GENERAL COPY PREPARATION GUIDELINES:

- A1 **Type an end sign**, “-30-” or “###”, at the end of each story.
- A2 **Always use a pencil** to edit copy, never a pen.
- A3 **Keep copy clean.**
- A4 **Writers and editors use standard copyreading marks** to make corrections. The marks can be found on the inside covers of this stylebook.
- A5 **Proofreaders and typesetters use standard proofreading symbols** to correct print-outs or proofs of completed stories and pages.

ON A TYPEWRITER:

- A6 **Typewrite all copy** on 8-1/2 x 11 inch paper.
- A7 **Use only one side of the paper.**
- A8 **Double space** all copy except for slug lines.
- A9 **Leave a 1-1/2 inch margin** on either side and at the top and bottom of the page.
- A10 **Leave the top third of the first page blank** for lines, slug lines, instructions to the typesetter and teacher comments.
- A11 **On the first page, all copy should be slugged** in the upper left corner in the following manner:

Ahrum Hong	(reporter’s name)
cheapskate prom	(story identification)
April 29, 1998	(date story written)

copy preparation

Ahrum Hong
cheapskate prom
April 29, 1998

By Ahrum Hong

If you are able to pay for a \$1,000 tux, stretch limousine, and dinner at a five-star restaurant for prom, stop reading. However, if your wallet is pancake-thin, read on. This prom guide is for you, oh thrifty spender.

Mode of Transportation

What could be more romantic for you and your date than to drive to prom in your very own beat-up Buick? Have your mom drive you. Actually, having Mom drive is the most cost-effective way of getting to prom (other than walking), since you won't have to pay for gas.

Male Apparel

Tuxedo rentals can range anywhere from the mid-

-more-

Ahrum Hong
cheapskate prom-2

\$30's to around \$100. Mr. Formal (1153 Tacoma Ave. So.) carries a wide variety of tuxedos, and, through their "rep program" one could conceivably rent a tux for free.

The program works like this: When a student signs up for the rep program, he automatically receives a \$20 discount off any tux rental. Still, the lowest priced tux is \$49.95, not including the vest and the shoes. But for each friend who rents a tux using a \$20 voucher, the student rep receives a \$10 discount. If enough students turn in their coupons, the student rep could earn a free tux.

If you don't feel up to the challenge of distributing coupons (or don't have any friends), Top Hat Formal Wear (Lincoln Plaza, off of 38th St.) also offers tuxes starting at \$35, not including the vest (\$5) and shoes (\$15).

-30-

- A12 On subsequent pages, copy should be slugged in the upper left corner following this style:

Ahrum Hong
cheapskate prom—2

- A13 Paragraph indents: Indent paragraphs five spaces using the tab or space bar keys.
- A14 When a story continues on the next page, type "more" at the bottom of the page and circle it.
- A15 Do not hyphenate words at the end of a line. Strike it out and put the full word on the next line. (The typesetter may not know if it is a hyphenated word, or if you just ran out of room.)
- A16 If you make a mistake, do not erase or strike over figures or letters. Mark them out with x's, m's or with a soft lead copy pencil.
- A17 Typing a dash: A dash is typed as two hyphens.
- A18 Do not underline in typing your copy *unless you want it set in italic type*. An underline tells the typesetter to set the matter in italic type. [See Italicization, E61-64]

All copy prepared on a typewriter must be typed on one side of 8-1/2 x 11 inch paper. Double space all copy except for slug lines. When the story continues to another page, type "more" at the bottom of the page and circle it. At the end of the story, type "-30-" to signal the end of the story.

copy preparation

- A19 Turn in a copy of the story at the time you turn in the original. If you wish to keep a copy of the story for your personal file, make two copies.

ON A PERSONAL COMPUTER:

- A20 The story slug is the name you give the document when you save it. Keep the slug short and specific, about 10-12 letters.

TIP: Use a date and time stamp on the first line to make sure the most recent version is used.

- A21 Always include a byline on your copy. The editor may remove the byline if necessary. [See G18] Do not leave any space between the byline and the beginning of the story on the next line.

TIP: Formatting the byline using the style menu will help your DTP program import it into the correct style.

- A22 Paragraph indents: Use the default indent, usually 1 pica, using the ruler in your word processing program. Do not tab or use the space bar to indent a paragraph.

TIP: If you use the "Styles" or "Work" menu formats, that is already done for you.

- A23 Hyphens -

- Do not hyphenate words when preparing a text document in a word processing program. Your DTP program will do this when your copy is placed on the page [also see E52-59].

- Never hyphenate a headline or a one-syllable word.

- There must be at least two characters on both sides of the hyphen.

- Allow no more than three hyphens in a row.

TIP: An incorrect word division is called a "bad break." One way to correct a bad break is to insert a discretionary hyphen at the correct break by pressing the Command+Hyphen keys.

- A24 En dash –

- Use the en dash in place of the word *to* or *through*, or to connect two nouns of equal importance: *Spirit Week will be Oct. 17-21. The East-West All-Star game is tomorrow.*

- The word *to*, not an en dash, must be used if the numbers are preceded by the word *from*: *World War II lasted from 1939 to 1945.*



When preparing copy on a personal computer, always include a byline at the top of your story. Do not tab or use the space bar to indent a paragraph.

copy preparation

•An en dash cannot be substituted for the word *and*: *Between 1880 and 1910, photography was in its infancy.*

•The en dash may also be used instead of a colon: *This is a list of what you will need to bring—*

TIP: An en dash is created by pressing the Option+Hyphen keys (—).

A25 Em dash —

•Use the em dash to indicate missing material: *Ivan — was caught selling excused absence slips from the attendance office window.*

•Use the em dash to show a break in thought, or to replace a colon: *She screamed—and it was over. The money — it went toward a good cause: my college education. Here is the list of students who bought the slips —*

TIP: An em dash is created by pressing the Option+Shift+Hyphen keys (—).

A26 Never underline copy. Provide emphasis by:

•Word placement in a sentence—the beginning and end of a sentence are power positions for key words.

•In specific instances, the use of italic type.

TIP: To italicize a word, highlight it and select “Italic,” or select “Italic” and then type the word, or use the Command Key equivalent [see A19]. [Also see Italicization, E61–64]

A27 Type only one space between all words and sentences—no exceptions. Sophisticated DTP programs uses spaces to determine each line’s optimum spacing. Twice as much white space will appear where there are two spaces, causing uneven line spacing.

A28 Use typographer’s quotation marks and apostrophes.

Make sure you turn on “typographer’s quotes” in your DTP program’s Preferences dialog box. Then quotation marks and apostrophes will be converted to open and close single quotation marks (’ ’), open and close double quotation marks (“ ”) or an apostrophe (’). When the program finds a space before the quotation mark, it converts it to the open quotation style. When it encounters another character immediately preceding the quotation mark, it converts it to the close quotation style.

✓CHECK IT OUT...

You may create the open and close quotation marks and the apostrophe by using the following key combinations:

Open double quotes “	Option+[
Close double quotes”	Option+Shift+[
Open single quote’	Option+]
Close single quote’	Option+Shift+]
Apostrophe’	Option+Shift+]

A29 Check your copy for spelling errors with the spelling checker (both your computer and your editor). Your computer doesn’t know the difference between there, their and they’re. It also okays words such as “advisor” when Associated Press style is “adviser.” Beware!

A30 Remove extra spaces. Only one space is allowed between words and sentences.

TIP: Select the “Show ¶” feature which displays a dot for each space. (The dot is

copy preparation

Kim Hanson and Marie Kent
Rosepin -- 12-26-98

By Kim Hanson & Marie Kent

David Boehm won the grand prize in this year's Portland Rose Festival pin design contest. Boehm is a senior in high school and a communications teacher.

Boehm had an idea what he wanted to do and started work on a rough draft. He needed to somehow incorporate the 1999 Rose Festival theme "Set Sail for Fun," and it could not contain more than four colors (not including a gold outline). After trying these things into consideration, he was able to complete design of his pin and prepare a final paper copy.

Boehm was the only student from Benson to enter the contest, which was open to any senior in the Portland Public School district. A total of 48 entries were received from 7 different schools. One entry was selected for private judging at the Margo Jacobson Gallery in downtown Portland.

All finalists were given a \$50 gift certificate to Art Media. Boehm, however, received a \$500 gift certificate and a \$500 scholarship for his winning design.

Boehm said, "I felt weak in the knees, and very surprised." Last year's 35,000 pins were sold for \$3 each.

Boehm's pin will be available for purchase during Rose Festivals, which will run from June 3 to June 27. Boehm plans to continue in graphic arts, and is currently working on the cover for the 1998-1999 yearbook.

-30-

Boehm wins prize in Rose Festival pin design contest

By Kim Hanson & Marie Kent

Benson senior David Boehm won the grand prize in this year's Portland Rose Festival pin design contest. Boehm was the only student from Benson to enter the contest, which was open to any senior in the Portland Public School district.

A total of 48 entries were received from seven high schools. One entry from each school was selected for private judging of the designs at the Margo Jacobson Gallery in downtown Portland.

Boehm was named the winner at the unveiling of this year's Rose Festival pin. The announcement took him by surprise.

"I felt weak in the knees, and very surprised," Boehm said. "There were a lot of good designs."

All finalists were given a \$50 gift certificate to Art Media. Boehm received a \$250 gift certificate to Art Media, and a \$500 scholarship for his winning design.

Boehm learned of the contest in October from communications teacher Dave Hewitt. He had an idea what he wanted to do, he said, and started work on a rough draft.

The pin needed to somehow incorporate the 1999 Rose Festival theme "Set Sail For Fun," and it could not contain more than four colors (not including a gold outline).

After taking these things into consideration, he was able to complete the design of his pin and prepare a final paper copy.

Boehm plans to continue in graphic arts, perhaps in the multimedia field, and is currently working on the cover for the 1998-1999 yearbook.

Last year over 50,000 pins were sold for about \$3 each. Boehm's pin will be available for purchase during Rose Festival, which will run from June 3-27.

Keep copy clean. The story on the left needed editing—badly, but the end result is hard to follow. This story should be retyped before being submitted to a typesetter. The galley proof on the right is the way the story should have read.

slightly higher than the period on the screen. These dots will not print. Only the periods will print.) If you see two or more dots between words or sentences, delete them until there remains only one dot between words and sentences.

It's probably faster to use the Search menu's "Change" command. Where the dialog box says "Find What," hit the space bar two, three, four, five or more times, then go to "Change To," hit the space bar once, and select the "Replace With" button. It will go through the entire story replacing all the double spaces with single spaces.

- A31 Print two hard copies of your story and save it in the story folder on the server. Also save a copy to your personal 3.5" diskette.
- A32 "Save" your document often.
- A22 Keyboard shortcuts for creating plain, italic, bold and bold italic type are:

Plain	+Shift+Space bar
Italic	+Shift+I
Bold	+Shift+B
Bold Italic	-Shift B++Shift+I

origin of the end mark -30-

What does the traditional symbol -30- mean, and where did it come from? Years ago, *The American Press* magazine compiled a list of 18 sources that have been cited at one time or another:

■ In the days before typewriters XXX (Roman for 30) on manuscript copy indicated the end of the story.

■ Thirty pica ems was the maximum length line used in early typesetting machines. thus "30" was the end of the line.

■ "Eighty" means farewell in Bengali. An English officer used the figures at the end of a letter to the East Indica Company in 1785. Adopting the figures for brevity in dealing, the company mistakenly made them "30."

■ The first message sent to the central press office during the Civil War totalled 30 words. The thirty, together with the words "good night," were placed at the bottom of the sheet by the telegrapher.

■ In a wire service office in Los Angeles, a Western Union telegrapher recalls hearing that -30- symbols started with a W.U. operator in Morse Code days. The operator's name was "THURSTY" and he signed this to his daily file of stories. Other telegraphers picked it up and made it "thirty" and finally "30."

■ Before typewriters, all news copy was written in longhand. To indicate clearly the end of their stories, writers adopted a numerical symbol, which as legend has it was -30-.

■ Another possibility is that -30- stemmed from the fact that 30 words were just the right fit in a stick of type in the days when newspaper body type was set by hand.

■ The end mark in the early days of newspapering was space. (The mark "#" is still used.) But when typewriters came along, reporters found it quicker to hit the "#" key without going to uppercase. What came out was "3," and to tie it up more neatly they added an "0" and -30- was born.

■ When newspaper stories were handwritten, "X" meant the end of a sentence, "XX" meant the end of a paragraph, "XXX" meant the end of the story.

■ A telegraph operator whose number was 30 once stayed at his key sending news of a disaster long after his assistants had fled and until death came to him.

■ Years ago in the West, dispatches were delivered by telegraph messenger to the newspaper office. The office closed at 3 a.m. and the operator wrote 3 o'clock at the bottom of the sheet. this was abbreviated to "0," then became "30."

■ When the Associated Press was established, each member paper was entitled to 30 telegrams a day. Last of the day's quota was labeled "30."

■ Early telegraph operators had a code for conversation asides on the wire, such as 1 meaning "Wait a minute." So "30" meant "end of item."

■ The 30 magistrates appointed by Sparta over Athens at the

end of the Peloponnesian war were called the 30 tyrants and were overthrown at the end of one year. the end of the tyrants was heralded as "30."

■ When the New York Associated Press began operations its contract called for a night report of 3,000 words. When that amount was reached the figure "3000" showed. This was finally abbreviated to "30."

■ The use of the term meant the end or "that's all" because press wires closed at the half-hour mark, the "30" being used by operators to designate that 30 minutes after the hour had been reached.

■ It got its start in a daily printing office where a certain number of pages was the usual issue. It took an average of 30 galleys of type to make up the run and each type setter took a gallery slug in turn from the foreman's desk. When the one who had No. 30 finished his galley he called "Thirty."

■ Use of "30" dates back to an old slug used by journeymen in hand-set days and means "finis" or "it is done." When men worked "at the case," the copy was cut into takes and numbered. The man with the last take would place his "30" slug to indicate the article was complete.

All 18 theories have logical reasoning for explaining how the term came into use, so choose the one you like best.

-30-

copy preparation

HANDWRITTEN:

Everyone would prefer that you not submit handwritten stories; however, if you must, here are the rules you must follow:

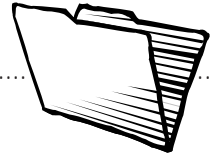
- A34 **Have an editor or your teacher review a handwriting sample** to determine if it is legible. If your handwriting is not easy enough for someone else to read, you will have to arrange to type your story.
- A35 **Skip every other line.**
- A36 **Print all copy on 8-1/2 x 11 inch paper.**
- A37 **Use only one side** of the paper.
- A38 **Do not write in CAPS and SMALL CAPS.**
- A39 **Leave the top third of the first page blank** for headlines, slug lines, instructions to the typesetter and teacher comments.
- A40 When a story continues on the next page, **write “more” at the bottom of the page** and circle it.
- A41 **Do not hyphenate words at the end of a line.** (The typesetter may not know if it is a hyphenated word or you just ran out of room.)
- A42 **Do not erase or write over a mistake.** Cross the entire word out and write it again.
- A43 Use a black or blue pen, **never pencil.**
- A44 **Turn in a copy of the story** at the time you turn in the original. If you wish to keep a copy of the story for your personal file, make two copies.

abbreviations

Rule of thumb: When in doubt, spell it out.

AVOID UNFAMILIAR ABBREVIATIONS.

- B1 **Business firms:** Abbreviate Bros., Co., Corp., Inc., Ltd. Do not place a comma before Inc. or Ltd.: *Warner Bros., Brown Implement Co., Leather Ltd., Smith & Co. Inc.*
- B2 **Christmas:** Never *Xmas*.
- B3 **Colleges:** When abbreviating the names of colleges and universities, do not use periods: *PSU, UO, OSU, WSU, UCLA, PCC, MHCC*.
- B4 **Course titles:** Do not abbreviate except when used as an adjective: *physical education* (not "P.E." or "phys. ed."; but "P.E. classes"); *Journalism II* (not J-II); *English* (not *Eng.* or *eng.*).
- B5 **Days of the week:** Always spell out days of the week: *Monday* (not *Mon.*)
- B6 **Degrees:** Abbreviate degrees only when used in a listing. Do not place a space between letters: *bachelor of arts degree (B.A.), bachelor of science degree (B.S.), bachelor's degree, master's degree (M.A., M.S.), doctorate (Ph.D.)*.
- B7 **Foreign countries:** Do not abbreviate.
- B8 **Lowercase abbreviations:** These usually take periods. The rule of thumb is this: if the letters without periods spell words, periods are needed: *c.o.d., f.o.b., a.m., p.m.*
- Periods are not needed when used with a numeral in references to film, weapons or miles per hour: *35mm film, 55 mph, 105mm artillery piece*
- B9 **Measurements:** Use figures and spell out words such as inches, feet, yards, etc., to indicate depth, height, length and width [Also see B8]: *He is 5 feet 6 inches tall.*
- Hyphenate compound adjectives before nouns: *the 5-foot-10-inch man; the 5-foot-10 man; the 5-foot man; the car is 17 feet long, 6 feet wide and 5 feet high; the rig is 9 feet by 12 feet; the storm left 5 inches of snow.*
 - Use a generic apostrophe to indicate feet and generic quote marks to indicate inches (5'6") only in very technical contexts.
- B10 **Money:** Use the \$ and decimal system for amounts larger than one dollar: *\$1.01, \$2.50.*
- Omit zeroes and decimal point when sums are whole [Also see D27]: *\$1, \$5, 200.*
 - Spell out the word *cents*, using numerals for amounts less than a dollar [Also see E27]: *45 cents* (not *\$.45, 45 cts., 45c* or *forty-five cents*).
- B11 **Months:** Abbreviate names of months of more than five letters *only when followed by the date*. Never abbreviate March, April, May, June or July: *Jan. 10, Feb. 14, May 1, July 4, Oct. 31, Nov. 28, Dec. 25; Thanksgiving falls on the last Thursday of November.*
- Adding the year after the month and date does not change this rule [Also see E19, F17]: *Feb. 2, 2003; April 10–12, 1987.*
 - The date is always given in figures (1, 2, 3...) because it is a unit of measure-



✓ CHECK IT OUT...

■ Money:	..... 21
■ Months:	..... 11
■ Time:	..... 21

abbreviations

- ment. [Also see B9, B12] Never use ordinal numbers (Oct. 31st, July Fourth) with the date: *Nov. 3, April 1.*
- B12 **Ordinal numbers:** Spell out and capitalize *First* through *Ninth* when used as street names; use figures with two letters for 10th and above [also see E6, E9, E19]: *2125 Second Ave., 102nd and Division.*
- B13 **Organizations:** The proper name of an organization is always written out on first reference. The title of such an organization may be abbreviated — without periods — on second reference and thereafter if it will be clearly understood by readers. Do not follow an organization's full name with an abbreviation or acronym in parentheses or set off by dashes. Abbreviate — without periods — if clearly understood: *VICA, HOSA, FFA, FBLA, PTA, FBI, CIA.*
- When the abbreviation will not be clearly understood, or for variety, use a shortened form of the name or synonym: *The Church of Jesus Christ of Latter Day Saints—Mormon; Religious Society of Friends—Quakers.*
 - All words in an organization's name are capitalized except the articles *a, an* and *the* and prepositions of less than five letters.
- B14 **Percent:** One word spelled out: *45 percent (never 45 per cent or 45%).*
- B15 **Personal names:** Spell out *William* (not Wm.); *Charles* (not Chas.); *George* (not Geo.).
- Abbreviate Junior and Senior: *Alden McElrath Jr.* [Also see E23]
- B16 **Political parties:** Abbreviate when used parenthetically or in election statistics: *Sen. Ron Wyden, D-Ore., said Republicans were...*
- B17 **Provinces in Canada and the two territories (Yukon and Northwest Territories):** These are always spelled out and set off with commas (just as U.S. states are set off from city names) when used with the city name and when used alone.
- B18 **Religious titles:** In general, spell out titles. The first reference to members of the clergy and nuns should include a capitalized title before the individual's name.
- Use *the Rev.* before a minister's name on first reference. "*The*" should precede the title and name on first reference: *Baccalaureate will be led by the Rev. Dan Pitney.*
 - Substitute *Monsignor* before the name of a Catholic priest who has received this honor: *Monsignor Jonathan Caldecott.*
 - On second reference to a man or woman, use only the last name. If he or she is known only by a religious name, use the title on first reference (*Pope John Paul II*); *Pope John Paul, the pope* or *the pontiff* on second reference.
- B19 **Saint:** Abbreviate Saint in the names of saints, cities and other places: *St. Paul, St. Lawrence Seaway, Mount St. Helens.*
- B20 **Spell out:** association, department, detective, fort, mount, point or port: *Journalism Education Association, history department, Fort Lewis, Mount St. Helens, Point Arena, Port of Portland.*
- B21 **States:** Abbreviate names of states only when used after the names of cities and towns. Do not use postal abbreviations to identify states. The state name is needed when the city has the same name as another city (such as Vancouver, Wash.,

abbreviations

and Vancouver, B.C.), or when referring to unfamiliar cities outside the home state. Use these abbreviations:

Ala.	Fla.	Mass.	N.C.	Pa.	Wash.
Ariz.	Ga.	Mich.	N.H.	R.I.	W. Va.
Ark.	Ill.	Minn.	N.J.	S.C.	Wis.
Calif.	Ind.	Miss.	N.M.	S.D.	Wyo.
Colo.	Kan.	Mo.	N.Y.	Tenn.	
Conn.	Ky.	Mont.	N.D.	Tex.	
Del.	La.	Neb.	Okla.	Vt.	
D.C.	Md.	Nev.	Ore.	Va.	

Do not abbreviate Alaska, Hawaii, Idaho, Iowa, Maine, Ohio or Utah.

- B22 **Street addresses:** Abbreviate Ave., Blvd., St. only when used with a numbered address. All similar words are always spelled out: *Drive, Lane, Road, Terrace*, etc.
 •Abbreviate compass points (*E., N.W.*, etc.) in addresses only when used with specific street numbers.
- B23 **Time of day:** Abbreviate ante meridiem (a.m.) and post meridiem (p.m.) using lowercase letters and periods. Eliminate unnecessary figures and redundancies [also see D41, C58]: *7 a.m.*, not 7:00 a.m.; *10 at night*, not 10 p.m. at night; *Thursday night at 10 o'clock*, not Thursday night at 10 p.m.; preferably *Thursday at 10 p.m.*
- B24 **Titles:** Abbreviate only the titles *senator, representative, governor, doctor, the reverend* and certain military designations listed under “military titles” in the *AP Stylebook* before a full name [Also see B18 “Religious titles”]: *Sen. Gordon Smith, Rep. Elizabeth Furse, Gov. John Kitzhaber, Dr. Lendon Smith, the Rev. Dan Pitney*
 •Do not abbreviate or capitalize titles which follow names: *Ron Wyden, senator; Carla Peragine, editor; John Vingelen, principal.*
- B25 **United Nations:** Spell it out when used as a noun. Use U.N. with periods when used as an adjective.
- B26 **United States:** Spell it out when used as a noun. Use U.S. with periods when used as an adjective.

capitalization

Rule of thumb: When in doubt, don't.



PRINCIPLES

- C1 **Capitalize proper nouns that constitute the unique identification for a specific person, place or thing:** *Timothy, Sarah, James, America, Philadelphia, England, Statue of Liberty.*
- C2 **Common nouns receive proper noun status when they are used as the name of a particular activity:** *General Electric, Gulf Oil.*
- C3 **Capitalize common nouns such as *party, river, street, north* and *room* when they are an integral part of the full name for a person, place or thing:** *Democratic Party, Columbia River, Wall Street, North Bend, Room 220.*
- C4 **Lowercase the common noun elements of names in all plural uses:** *the Democratic and Republican parties, Main and State streets, lakes Erie and Ontario.*
- C5 **Capitalize words that are derived from a proper noun and still depend on it for their meaning:** *American, Oregonian, Washingtonian, Christian, Christianity, English, French, Marxism, Shakespearean.*
- C6 **Lowercase words that are derived from a proper noun but no longer depend on it for their meaning:** *french fries, herculean, malapropism, pasteurize, quixotic, venetian blind.*
- C7 **Capitalize the first letter of the first word in a statement that stands as a sentence:** *Franklin said, "A penny saved is a penny got."*
- C8 **Capitalize the first letter of the first word as well as key words in the titles of books, movies, plays, poems, operas, songs, radio and television programs, works of art:** *The Scarlet Letter, A Midsummer Night's Dream, The Raven, Carmen, "Stand By Me" (song title) Scream, National Public Radio, South of Heaven, Mona Lisa.*
 - Lowercase articles, conjunctions and prepositions of four or fewer letters in titles except when the title begins with them: *War and Peace, Wizard of Oz*
- C9 **Capitalize words when they are followed by figures:** *Highway 101, Chapter 3, Page 29, Room 220.*

✓ CHECK IT OUT...

■ Numerals:	..... 19
■ Abbreviations:	..... 11

CAPITALIZE:

- C10 **Athletic teams:** *Techmen, Techsters, Tarriers, Generals, Minutemen.*
- C11 **Advanced Placement Program:** *AP, AP tests, Advanced Placement English, advanced placement class (lowercase because it is not the official title).*
- C12 **Awards:** *Teacher of the Year, Most Valuable Player, National Merit Scholar Finalist.*
- C13 **Buildings:** Capitalize the proper names and their distinguishing modifiers of buildings and official areas within the school and city: *Rose Garden Arena, Pioneer Square, Universe Lab.*
 - Words which serve as both proper nouns and common names (depending upon the way in which they are used in a sentence) should always be lowercase: *auditorium, cafeteria, library, main office, room G201, choir room, journalism room, etc.*

capitalization

Campus terms: C45.

- C14 **Century:** Capitalize the word *century* when referring to specific centuries [also see D15]: *Eighth Century, 17th Century*.
- C15 **Characters:** in books, plays, comic strips, etc.
- C16 **Church:** Capitalize as part of the formal name of a building, a congregation or a denomination: *St. Mary's Church, the Roman Catholic Church, the Catholic and Episcopal churches*. Lowercase in other uses: *The pope says the church opposes abortion*.
- C17 **Classes:** Capitalize official class names, but use lowercase when used to identify individuals [also see B13, C46]: *junior, Junior Class, senior Kari Steinbock, Class of 1989*.
- C18 **Clubs and organizations:** Capitalize the names of clubs and organizations: *Speech Team, Pep Club, French Club (but "the club"), Varsity Rally, JV Rally (but "the rally performed"), Pep Band, A cappella Choir, National Honor Society, Debate Team, Chess Team*.
- C19 **Colleges and universities:** Capitalize formal names of schools and departments of colleges and universities, but use lowercase when informal names are used: *School of Music (but "music school"), Department of Zoology (but "zoology department")*.
- C20 **Colors:** When used to stand for the name of the school: *the Blue and Orange tennis team won...*
- C21 **Committees:** Capitalize official titles of school committees: *Prom Committee, Graduation Committee*.
- C22 **Course titles** [also see C47]: Capitalize only the proper name for a class. If in doubt, consult the Forecasting Guide: *Computer Applications, personal typing, English 3-4, sophomore English, Geometry, algebra class*.
- C23 **Degrees:** Capitalize abbreviations of college degrees, and put no space between letters [also see B6, C48]: *B.A., M.A., Ph.D., LL.D.*
- C24 **Deity:** Capitalize nouns, pronouns and adjectives used to designate the Supreme Being in any monotheistic religion: *God, Holy Spirit, Allah, He, His, Him (denoting deity)*. Lowercase personal pronouns: *he, him, thee, thou*. Do not capitalize *who, whom, whose*.
- Lowercase *gods* and *goddesses* in references to Greek, Roman and Norse mythology and deities of polytheistic religions.
 - Lowercase *god, gods* and *goddesses* in reference to false gods: *He made money his god*.
- C25 **Departments of government** [also see C50]: *Department of Commerce, Department of Justice*.
- C26 **Departments of high schools:** Capitalize formal names of high school departments (do not abbreviate the word "department"): *English Department, Science Department, Fine Arts Department*.
- C27 **Directions:** In general, lowercase *north, south, east* and *west* when they indicate

capitalization

- compass directions. Capitalize these words when they designate regions: *Pacific Northwest, Snow fell in the Northeast, east, south, She traveled west.*
- C28 **Documents:** *Constitution (referring to the U.S. Constitution and State Constitution), Declaration of Independence, Bill of Rights.*
- Former, ex- or -elect:** See C51
- God/gods:** See C24
- C29 **Government bodies:** Capitalize congressional committees, cabinet positions, specific courts, governmental agencies, district and school governing bodies [also see C50]: *Senate, House, U.S. Supreme Court, Legislature (even though not preceded by a state name), Grievance Committee, Portland School Board (but "school board"), Portland Public Schools, District 1.*
- C30 **Holidays and special, historic or school events or days:** *Fourth of July, National Dog Week, New Year's Eve, World War II, Reformation, Christmas, Homecoming, Spirit Week, Western Day, Fad Day, Blue and Orange Day (but do not capitalize "pep assembly").*
- C31 **Junior Varsity:** Capitalize and do not use periods when using as a modifier, as in JV team. Otherwise, spell it out [also see M8, M18]: *JV baseball, JV volleyball, JV football.*
- C32 **Languages:** *Spanish, French, English, Swahili.*
- C33 **Magazines:** *Newsweek, Entertainment Weekly, Men's Health, Utne Reader*
- C34 **Nationalities:** Avoid referring to nationalities and races unless it is integral to the story. Capitalize the proper names of nationalities, peoples, tribes, etc. [also see C38]: *Arabic, Caucasian, Cherokee, American, Indochinese, Mexican, Italian, Egyptian, Iranian, Jewish, Norwegian, Asian, Japanese, Gypsy, Russian.*
- C35 **Newspapers:** Article "the" may be capitalized if it is in the nameplate: *The New York Times, The Wall Street Journal, The Academy Times, the Tech Pep, the Orange R.*
- C36 **Planets, stars and groups of stars:** Capitalize these. The words *sun, moon* and *earth* are capitalized only if used in association with the names of other astronomical bodies that are capitalized: *The sun sends its rays to warm the earth; The Sun is our nearest star, and is orbited by the planets Earth, Jupiter, Mars, Venus. . . .*
- C37 **Political organizations:** Capitalize political parties and such words as Fascist and Communist, but not when used in a general sense: *Republican, Democrat, communism, Nationalist China, republican system of government, fascism, democratic principles.*
- Prepositions, conjunctions or articles:** See C52.
- C38 **Race:** Do not refer to race unless it is relevant to the story. When it is relevant, identify a person's origin by geopolitical area and/or nationality [also see C54]: *African-American, European-American, Asian-American, Native-American, Mexican-American, Indian.*
- C39 **Radio and TV stations:** Use all capital letters. Use hyphens to separate the type of station from the basic call letters: *KBPS-AM, KBPS-FM, KGW-TV.*
- C40 **Regions:** The names of specific regions are capitalized: *Pacific Northwest, Midwest, Southwest, Northeast.*

capitalization

- C41 **Satan:** Capitalize *Satan* and *Hades* because each is a proper name, but lowercase *devil*, *hell*, *satanic*.
Scientific terms: See C53.
Seasons: See C54.
Sports teams: See C55.
Time: See C56.
- C42 **Titles:** Capitalize specific titles preceding and attached to a name, but lowercase a title if it follows a name or stands by itself [also see C57, J1, J4, J6-8, J10]: *President Bill Clinton*; *Bill Clinton, president*; *Principal John Vingelen*; *John Vingelen, principal*; *Vice Principal Jeff Spalding*; *Adviser Steve Matson*; *queen of Rosaria*; *Portland Rose Festival queen*; *Queen Kelly*; *Coach Alicia Provost*; *Clayton Ladd, coach*; *Head Secretary Kathy Otto*; *Manager Kent Kuo*; *Captain Blake Costello*; *Editor Josh Tiger*; *Chris Garrett, editor*.
- Lengthy titles of more than three words should be placed after the name: *Frank Murray, English department head (not chairman)*.
 - Do not capitalize false titles or occupational titles: *day laborer James Delaney*, *junior Joe Bright*, *southpaw Pete Gomez*, *attorney John Smith*, *teacher Dwight Berning*, *custodian Kent Boyer*, *counselor Bette Rhodaback*
- C42 **Trademarks:** Use the generic description unless the trademark is essential to the story: *Scotch tape (transparent tape)*, *Coca-Cola (soft drink)*, *Pepsi-Cola (cola)*, *Xerox (photocopy)*, *Kleenex (tissue)*.
- C43 **Wars:** *World War II*, *the second world war*, *Korean War*, *the war in Korea*.
- C44 **ZIP code:** Use all capitals to stand for Zone Improvement Program, but no capital for the word “code.”

DO NOT CAPITALIZE:

- C45 **Campus terms:** *alma matter*, *alumnus*, *alumni*, *faculty*, *graduate*.
Church: See C16.
- C46 **Classes:** Do not capitalize senior, junior, sophomore or freshman when used with individual names as identification, but do capitalize official class names: *Junior Class*, *Senior Class*, *junior Ruth Urry*, *senior Jason Luty*.
- C47 **Course titles (informal):** If in doubt, use this rule of thumb: if you are referring to a specific class then capitalize; but if you are referring to a subject or class in general, then use lowercase: *Global Studies*, *world history*, *fifth-year French*, *French class*, *Biology students*, *Algebra class*, *business test*, *math assignment*, *I take Creative Writing Period 6*, *I'm studying creative writing*.
- C48 **Degrees when spelled out:** *bachelor of arts degree*, *master's degree*.
- C49 **Directions:** *Seattle is north of Portland*.
- C50 **Governmental bodies when not used specifically** [also see C29]: *student body*, *executive board*, *exec board*, *varsity*, *administration*, *federal government*, *federal*, *nation*, *the church*.

numerals



Rule of thumb: Spell out one through nine; use arabic numerals for 10 and over.

A **numeral** is a figure, letter, word or group of words expressing a number.

Roman numerals use the letters I, V, X, L, C, D and M to represent the numbers 1, 5, 10, 50, 100, 500 and 1,000, respectively.

Arabic numerals use the figures 1, 2, 3, 4, 5, 6, 7, 8, 9 and 0. Use the Arabic forms unless Roman numerals are specifically required.

Figures 2, 4, 20, 204, etc., and their corresponding words two, four, twenty, two hundred four, etc., are called *cardinal numbers*.

Ordinal number is the term which applies to the forms 2nd/second, 44th, 204th, etc.

PRINCIPLES

- D1 **In general, spell out numbers one through nine and use figures for 10 and above:** *nine students; 10 football players; three tests; \$21.5 million; eight cows, 1,200 people; ninth place, 11th place.*
- D2 **Spell out numerals when they begin sentences:** *Eight hundred students attended the OJEA High School Press Day Oct. 18 at Oregon State University.*
- D3 **In a series where both words and figures should be used, use the simplest parallel form:** *They had four 4-room houses, ten 3-room houses and twelve 10-room houses.*
- D4 **Use commas in figures 1,000 and above:** *1,980 horses; 23,528 votes; \$1,700.*
- D5 **Use Roman numerals for wars and to show personal sequence for animals, people and acts of plays:** *World War I, Lassie II, King Henry VIII, Pope John Paul II, Act II.*
- D6 **Spell out ordinal numbers** *first* through *ninth* when they indicate sequence in time or location, such as street names. Beginning with *10th*, use figures {also see B11, E15, E18]: *2125 Second Ave., 102nd and Division, second base, First Amendment, she was fifth in line, the team finished 11th.*
- D7 **When using fractions, spell out amounts less than 1, using hyphens between the numerals:** *one-third, three-eighths, five-sixteenths.*
- Use fraction figures for precise amounts larger than 1. Put a hyphen between the whole number and the fraction. A fraction figure is written with a slash: 1-1/2, 1-3/4, 7-1/4, 3-3/8.
 - If it is necessary to use a fractional character where other figure fractions are used, use all figure fractions: 1/2, 3-1/3, 8-5/16, 2-9/10.
- D8 **Colloquial and casual expressions should be spelled out:** *It was a one in a million chance, thanks a million, a committee of one hundred, he walked half a mile, I wouldn't touch it with a 10-foot pole.*
- D9 **Use figures in reporting ages, dates, times, measurements, finances and names with numerals** [see next section "Guidelines"].

numerals

- D10 **Use No. 1, No. 2 candidate**, *not* number one or number 1.
- D11 **Compound adjectives use numbers for** *one* through *nine*, and for *hundred*, *thousand*, *million*, etc. Use figures for 10 or more, and for all compound adjectives giving ages of people or animals, and exact dimensions of quantities: *four-room condominium*, *10-room house*, *30-day period*, *hundred-footed caterpillar*, *5-year-old boy*, *45-degree angle*, *5-foot-2 trench*, *thousand-year-old tree*.
- D12 **Capitalize words when they are used with a figure** [also see D16]: *Page 2*, *Precinct 24*, *Room 220*.

GUIDELINES

- D13 **Addresses:** Use figures in numbered addresses: *532 W. Eighth St.*, *1630 E. 11th Ave.*
- D14 **Ages:** Use figures in reporting the ages of people and animals: *Timothy is 5 years old*; *8-year-old Sarah*; *11-month-old James*.
- D15 **Centuries:** Use an ordinal figure to name a century. Capitalize the word *century* when it is preceded by ordinal figures [also see D18]: *2nd Century*, *10th Century*, *20th Century*.
- D16 **Chapters:** Figures are used for identification of a chapter, paragraph, scene, shot, etc. {Also see E5.} Capitalize chapter, paragraph, scene, etc., when used with a figure if referring to specific sections of a book or legal code. Lowercase when standing alone: *Chapter 4*, *Paragraph 2*, *Scene 2*, *Act II*, *in this chapter*, *in that act*.
- D17 **Compound adjectives:** Use numbers for *one* through *nine*. Use figures for 10 or more, and for all compound adjectives giving ages of people or animals, and exact dimensions of qualities [see D11].
- D18 **Court of law names:** Use ordinal figures in identifying court names with a number: *4th District Court*, *9th U.S. Court of Appeals*.
- D19 **Dates:** The date is always given in figures. Never use ordinal numbers (1st, 2nd, 3rd, etc.). The current year is never included in a date [also see B11, E17]: *April 1, 1985*; *The game was Oct. 2*.
- D20 **Decades:** Use Arabic figures to indicate a decade, an apostrophe in place of numerals that are left out, and add the letter *s* to form a plural: *the 1980s*, *the '20s*, *the Roaring '20s*, *the mid-1970s*.
- D21 **Distances:** Use figures for 10 and above, and spell out *one* through *nine*. To convert to kilometers, multiply by 1.6 (15 miles x 1.6 equals 24 kilometers): *He hiked four miles*; *She swam 12 miles*; *He finished third in the 24K Salmon Run*.
- D22 **Election results:** Use figures, with commas every three digits starting from the right and counting left. Use the word *to*, not a hyphen, to separate totals: *John Gould, 538, Sam Smeed, 398*; *John Gould defeated Sam Smeed 538 to 398*.
- D23 **Hallways:** Use figures for numbered hallways [also see D12]: *Hallway 3*, *Hallway 2B*, *Corridor 15*.
- D24 **Highways:** Use figures for numbered highways: *U.S. Highway 101*, *Interstate 5 (I-5 on second reference)*, *Interstate 84 (I-84)*, *state Route 10*, *Route 66*.

numerals

- D25 **Measurements:** Use figures, and spell out the words *inches, feet, yards, etc.*, to indicate depth, height, length and width. Hyphenate compound adjectives when they come directly before a noun: *She is 6 feet 4 inches tall, the 6-foot-4-inch woman, the 6-foot-4 woman, the 6-foot woman, the basketball team signed a 7-footer, the rug is 9 feet by 12 feet, the 9-by-12 rug, 5 inches of snow.*
- TIP:** Use a single close quote mark (') to represent feet and a double close quote mark to represent inches (") only in very technical contexts, such as rosters or scoreboards: *6'4"*
- D26 **Military designations:** Use ordinal figures for military designations: *6th Fleet, 201st Division, 8th Battalion.*
- D27 **Money:** Figures are used for sums of money, except for casual references [also see E8]. When money is in the millions, use the dollar sign, figures and decimals as necessary, spelling out the word million. Omit zeroes and decimal point when sums are even: *\$4; \$6.85; 4 cents; \$39.45 million; Dad, please give me a dollar; She is worth exactly \$2,431,985; She is worth \$2.4 million.*
- D28 **Ordinal numbers:** [See B11, D6, D18, D26].
- D29 **Pages:** Use figures and capitalize page when used with a figure [also see C9, D12]: *Page 2, Page 12, Page 22A.*
- D30 **Percentages:** Percents (one word) are always given in figures: 1 percent, 2.5 percent, 10 percent, .06 percent.
- D31 **Political divisions:** Use figures in identifying political divisions: *45th Congressional District, 8th Ward, Precinct 24, 32nd Representative District.*
- D32 **Proper names:** Use words or figures the way the organization uses them: *20th Century-Fox, Pac-10, Big Ten, Twentieth Century Fund.*
- D33 **Quantity:** [See D1]: *The three chairs stand on 12 legs.*
- D34 **Ratios:** Use figures and a hyphen. The word *to* should be omitted when the numbers come before the word *ratio*, and a colon should be substituted: *the ratio was 3-to-1, a ratio of 4-to-1, a 5:1 ratio, a 3-for-1 stock split, 3:2 gear ratio.*
- D35 **Rooms:** Use figures and capitalize room [also see D12]: *Room 5, Room 220, Room 205A.*
- D36 **Scores:** Use figures exclusively. Place a hyphen between the totals of the winning and losing teams. When reporting scores, a parallel form should be used: *It was a 5-0 victory. Techmen 16, Generals 3. Lincoln lost the match 4-8. Charles Wright beat Seattle Christian 48-36.*
- D37 **Sizes:** Use figures exclusively: *size 6 shoe, coat size 42 regular, dress size 5.*
- D38 **Speeds:** Use figures exclusively. Avoid extensive hyphenation such as 5-mile-per-hour winds: *The posted speed was 55 mph; Winds of 7 to 9 knots are expected; the motorcycle slowed to 5 mph.*
- D39 **Telephone numbers:** Use figures. Set off area code with a slash: *For more information, call 503/916-5100.*
- D40 **Temperatures:** Use figures for all Fahrenheit temperatures except zero, which is spelled out. Use the word *minus* to indicate temperatures below zero: *The low*

numerals

today was 20 below zero; The day's high was minus 10; Tomorrow's high is expected to be 28; In the West, temperatures were expected to be in the 40s; Water boils at 100 degrees Celsius at sea level; Water freezes at zero degrees Celsius; the temperature outside was 20 C.

•For clarity, or when mention of the scale is required, use the following forms: *68 degrees Fahrenheit or 68 F; 20 degrees Celsius or 20 C.*

TIP: To convert Fahrenheit to Celsius, subtract 32 degrees and multiply by 5, divide by 9; Celsius to Fahrenheit, multiply by 9, divide by 5 and add 32 degrees.

D41 **Time:** For time of day, figures should always be used with a.m. and p.m. and a 12-hour clock. Omit minutes when time is on the hour [also see B23, C56]: *7 a.m., 11:36 p.m.*

•For military time, the 24-hour clock is expressed in four-digit figures without colons or the a.m., p.m., o'clock conventions: *0345 (3:45 a.m.), 2115 (9:15 p.m.).*

•For durations of time, such as times in races, use figures and the following form to indicate hours, minutes, seconds, tenths: *He finished the Salmon Run marathon in a record 2:47:25.7 (2 hours, 47 minutes, 25.7 seconds).*

D42 **Weights and measures:** [Also see D11, D17]: *The baby girl weighted 10 pounds, 12 ounces. She had a 9-pound, 6-ounce brother. He purchased a 10-pound bag of flour.*

D43 **Year:** Dates in the current year are never followed by the year. When referring to dates in years preceding or following the current one, always use the date and year: *Sept. 15 (of the current year); July 4, 1776; Jan 1, 2001.*

punctuation

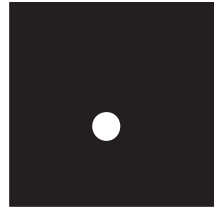


Rule of Thumb: Choose what works best for readers.

Punctuation helps readers understand the story, and consists mainly of stop, pause and go signals. The standard rules of punctuation learned in high school English classes are also generally applicable in newspaper writing. There is usually more than one proper way to punctuate a sentence; therefore, choose what will work best for readers, and follow these guidelines.

PERIOD

- E1 **Quotes:** A period *always* goes inside quotation marks. Other punctuation marks go inside when they are part of the quoted material: *"I saw the play," he said. He said, "I saw the play." "Did you see the play?" he asked. Should I see "King Lear"?*
- E2 **Abbreviations:** Use a period after most abbreviations [also see "Abbreviations," B8 and B23]: *B.A., M.A., Ph.D., Jr., the Rev., Feb. 2, 3001 N.E. 31st Ave., c.o.d., f.o.b., a.m., p.m.*
- E3 **Decimal point:** Use a period as a decimal point: *\$15.45, 25.5 percent, 101.5 degrees, .325 batting average.*
- E4 **Ellipsis:** Three periods are used to form an ellipsis, which indicates omission of words. Treat it as a three-letter word, with spaces on both sides and no space between the periods within the ellipsis: *Webster defines ellipsis as the "omission of one or more words ... necessary to make the expression grammatically complete."*
TIP: The ellipsis is created by holding down the Option+semicolon (;) keys.
 •When words are deleted from the end of a complete sentence, the original period is kept in addition to the ellipsis: *Webster defines ellipsis...*
- E5 **Brackets and parentheses:** Put a period inside brackets or parentheses when a complete sentence is enclosed in brackets or parentheses: *(The day was too hot for baseball.)*
 •When the parenthetical expression forms only part of the sentence, put the period outside the bracket or parenthesis: *The day was too cold for football (or skiing).*
- E6 **Acronyms and organizations:** Do not use a period after initials of commonly accepted or widely known organizations, buildings, activities, etc. [Also see B3 and B8]: *OSU, UCLA, FBI, PTA, ASB, OSAA.*
 •Use periods after U.S. and U.N.
 •Use periods for a.m. and p.m.
TIP: Remember that U.S. and U.N. are only abbreviated when used as adjectives [also see B25, B26].



COMMA

- E7 **With conjunctions:** A comma is sometimes used to separate two independent clauses joined by the coordinate conjunctions *and, or, nor, but, yet* or *for*; however, the trend is toward eliminating the commas when the clauses are short.
- E8 **For clarity:** Commas are used to separate words or figures that might be misunderstood: *What the problem is, is not clear.*



punctuation

Business firms: Do not place a comma before *Inc.* or *Ltd.* [Also see B1]

- E9 **For indicating omission:** Commas are used to indicate the omission of a word common to both parts of the sentence and easily understood: *Talent is inherited; genius, never.*
- Commas are also used to replace the coordinating conjunction when it is omitted from the series: *He ran to the car, turned on the ignition, sped off down the street.*
- E10 **In quotes:** A comma is always placed inside quotation marks [also see E1].
- E11 **In a simple series:** Do not put a comma before the conjunction in a simple series: *The flag is red, white and green.*
- E12 **In a complex series:** Commas are used to separate phrases and clauses in a complex series. In such a series, a comma should be placed before the final conjunction in a series: *OJEA provides specific opportunities for students and teachers to learn more about journalism, to improve their skills and abilities in actual practice, and to provide enrichment opportunities for all.*
- E13 **Non-essential clause:** Commas are used to set off a non-essential clause, that is, one that is not necessary for the sentence to be complete. When referring to a human being or an animal with a name, it should be introduced by *who* or *whom* in either type of clause. *Which* is the only acceptable pronoun to introduce a non-essential clause referring to an inanimate object or animal without a name: *John Brown, who formerly attended the university, enrolled again. The ball, which bounced merrily down the street, was red.*
- E14 **Essential clauses:** If it is an essential clause, necessary to the meaning of the sentence, no commas are used. *That* is the preferred pronoun to introduce essential clauses that refer to an inanimate object or an animal without a name: *The man who is standing under the tree is my father. The squirrel that ran across the lawn had an acorn in his mouth.*
- E15 **Appositives:** Commas are used to set off words and phrases that are used as appositives. An appositive is a phrase that means the same thing as or explains the word it follows: *John Bagstead, chairman of the Math Department, signed the petition.*
- The only exception to this rule is the use of a single word as an appositive in a sentence such as this: *Her daughter Mary has gone to Florida.*
- E16 **Essential and non-essential phrases:** Commas are used to set off non-essential words and phrases. Use of commas rather than dashes for this purpose is encouraged. Be careful to set off an adverb or adverbial phrase that modifies an entire clause or sentence: *The mother found it impossible, however, to pay the bills. His story, in the first place, is inaccurate. On the other hand, the story is plausible.*
- E17 **With dates and states:** Commas are used to set off the year in a date, to set off the date from the day of the week, and the state from the city: *The enemy invaded Aug. 20, 1969, and seized control of the government. The ceremony took place on Friday, May 16, in Los Angeles. She lived in Vancouver, Wash., for 19 years.*
- E18 **With titles and degrees:** Commas are used to set off titles or degrees given after a name: *John Jones promoted Wayne J. Jackson, Ph.D., to full professor. He entertained Hugh McKinley, city manager, at a dinner.*



punctuation

- E19 **Introductory phrases:** Commas are used to set off participial and infinitive phrases or long prepositional phrases that precede the main clause. A comma is unnecessary after a short prepositional phrase unless it is needed for clarity: *In Texas, weather prophets are difficult to find. After his years in Washington, Nixon said...* *Having suffered heavy losses, the troops withdrew. To win ball games, a team must have good pitching.*
- E20 **Introductory clauses:** Commas are used to set off introductory essential clauses. This is one of the most important usages of the comma. Unless the introductory clause is very short, the commas should be used to set it off: *If another wide-spread coal strike takes place during the next five weeks, the entire country will suffer. If he gets in late he will telephone.*
- E21 **When dependent follows independent clause:** No comma is usually needed if the dependent clause follows the independent clause: *He said the community would suffer unless there is an increase in the water supply.*
- E22 **With hometowns, ages and addresses:** Use commas to set off ages, hometowns and street addresses, except before *of* phrases indicating the hometown (the generally preferred style). This also applies to vital statistics and to court records: *Jeff Smith Jr. of Portland is missing. Jeff Smith Jr., 23, Portland, is missing. Jeff Smith Jr., 23, 2345 First Ave., Portland, is missing.*
- E23 **With Jr. and Sr.:** No comma is used between a person's name and Jr. or Sr.: *James P. Morgan Jr., John James Sr.*

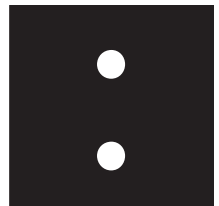
SEMICOLON

- E24 **In general:** Use a semicolon to indicate a greater separation of thought and information than a comma can convey, but less than the separation a period implies.
- E25 **To link independent clauses:** Use a semicolon to separate independent clauses that are not connected by a coordinate conjunction: *The motion is before the council; the mover cannot withdraw it.*
- E26 **To clarify a series:** A semicolon is used to separate phrases and clauses that are punctuated initially with a comma or commas. Note that in this case a semicolon is used before the final conjunction *and*: *The officers are Jack Jones, president; Raymond Nixon, vice-president; Sam Kruch, secretary; Phil Dons, treasurer.*
- E27 **To clarify phrases containing commas:** A semicolon is used to separate phrases that contain commas, particularly when the meaning otherwise would be unclear: *It is well known that Joe Smart is an exceedingly clever, witty and nimble writer; that he has read widely and remembered well; and that he is wonderfully adept at communicating his appreciation to others.*

COLON

The colon simply means "note what follows."

- E28 **To introduce quotations:** The colon is used to introduce a formal quotation, such as statements and excerpts from speeches or writings. If the quotation is longer than one sentence, it should start a new paragraph.
- E29 **To emphasize:** The colon is used to introduce an explanatory statement: *The question is: Where do we go from here?*



punctuation

- E30 **To introduce lists:** The colon is used after a clause that introduces a list. If the words *the following* or *as follows* are not used, the colon need not be used, but it is correct to include it: *Try this menu: roast beef, mashed potatoes, carrots...*
- E31 **In citations:** A colon is used with biblical and legal citations: *Genesis 1:1-5*.
- E32 **In recording times:** A colon is used in writing figures that show time of day and time-elapsing events in sports [Also see B23]: *Martin is expected at 4:30 p.m. Thursday. They won in 1:02:45.8 (1 hour, 2 minutes and 45.8 seconds).*

APOSTROPHE

- E33 **Possessives:** An apostrophe is used to form possessives. The only exception is *its* which, like other possessive personal pronouns (ours, yours, theirs, his, hers), does not require an apostrophe; *it's* with an apostrophe is a contraction meaning "it is": *Jane's dog; the principal's statement*.
- E34 **Omitting letters, figures and words:** An apostrophe is used in place of omitted letters and figures: *1920s, '80s, Rock 'n' Roll*.
- unless you're the New York Times, in which case: *1920's, '80's*
 - Use an apostrophe to indicate feet and quote marks to indicate inches only in very technical contexts such as a roster or list: *5'10"*



QUOTATION MARKS

- E35 **Direct quotations:** Double quote marks are used to enclose direct quotations.
- E36 **Quote within a quote:** Single quote marks are used for a quotation within a quotation.
- E37 **In headlines:** Single quote marks are used in headlines to save space.
- E38 **Composition titles:** Double quote marks are used with titles of poems, television programs, speeches, songs, subjects of lectures and magazine articles. (Italics are used for titles of books, plays, albums, movies, operas or works of art [see "Italicization" in this section].): *"The Road Not Taken," "The Practice," "Gettysburg Address," "Star-Spangled Banner."*
- E39 **Newspapers and magazines:** Do not italicize or use double quote marks around the names of newspapers or magazines: *Tech Pep, The Academy Times, Newsweek, The Oregonian, Willamette Week*.
- E40 **Irony and slang:** Double quote marks are used to set off slang expressions or words that are used with a meaning other than the usual one.
- E41 **Nicknames:** Double quote marks are used to set off nicknames.
- E42 **Running quotations:** When one quotation is broken into paragraphs, each new paragraph starts with quotation marks. Only the final paragraph (or quoted statement) ends with quotation marks:

Jones said, "I doubt any of this will come out in the hearings.

"Usually these things are covered up by the senators. It's a shame, but it's true."



punctuation

- E43 **Punctuation:** The period and comma always go inside quotation marks [also see E1, E10].

Measurements: Use an apostrophe to indicate feet and quote marks to indicate inches only in technical contexts such as a roster or list: *5'10"* [Also see B9, E34]

EXCLAMATION MARK

- E44 **Use at the end of a sentence to show strong emotion:** Techmen win state title!

- E45 **Use after interjections:** Help!

TIP: Generally avoid exclamation marks in news stories, headlines, and leads.



DASH

- E46 **In general:** Dashes should be used to show significant pause, abrupt break in thought, or broken speech. Do not leave space between the dash and adjacent words

- E47 **Use the em dash** to indicate missing material; for parenthetical remarks to show a break in thought, or to replace a colon: *She screamed—and it was over. Ivan — was caught selling excused absence slips from the attendance office window. “The money — it went toward a good cause: my college education. Here is the list of students who bought the slips —*

TIP: Create an em dash by pressing the Option+Shift+Hyphen keys (—)

- E48 **Use the en dash** in place of the word *to* or *through*, or to connect two nouns of equal importance. The word *to*, not an en dash, must be used if the numbers are preceded by the word *from*. An en dash cannot be substituted for the word *and*. The en dash may also be used instead of a colon. On the Macintosh, an en dash is created by pressing the Option+Hyphen keys (–). : *Spirit Week will be Oct. 17–21. The East–West All-Star game is tomorrow. World War II lasted from 1939–1945. Between 1880 and 1910, photography was in its infancy.*

- E49 **Series within a phrase:** When a phrase contains a series of words that must be separated by commas and otherwise would be set off by commas, use dashes to set it off: *The judge looked for three standards — quality, competence and style — in choosing the Publications Olympics winners.*



PARENTHESES

- E50 **Inserted material:** Parentheses are used around inserted material: *Lincoln (Neb.) Star.*

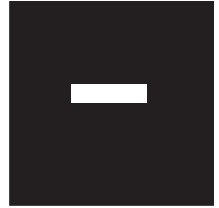
- E51 **Explanatory insertions:** Avoid explanatory insertions within direct quotes. Paraphrase or use indirect quotes. It is acceptable to use first and last names on first reference for clarity: *“Pat (Brennan) is expected to win the race,” said Tom Smith. (Not acceptable: “She flunked it (Advanced Chemistry),” said the teacher.*



punctuation

HYPHEN

- E52 **In general:** Do not hyphenate words when preparing text in a word processing program. Desktop publishing programs such as PageMaker will automatically hyphenate copy when it is placed on the page. An incorrect word division is called a “bad break.” One way to correct a bad break is to insert a discretionary hyphen at the correct break. Never hyphenate a headline or a one-syllable word. There must be at least two characters on both sides of the hyphen. Make sure there are no more than three hyphens in a row.
- E53 **Prepositional phrases:** The hyphen is used in prepositional phrase combinations: *attorney-at-law, mother-in-law, door-to-door*.
- E54 **Compound numerals and fractions:** The hyphen is used in compound numerals and fractions: *a three-fourths share, 2-for-1 stock split*.
- E55 **Adverb *very* and *-ly* ending:** Do not use a hyphen when the adverb is *very* or when it ends in *-ly*: *newly elected mayor, badly damaged gym floor, very pretty girl*.
TIP: Avoid using *very* altogether.
- E56 **Compound adjectives:** The hyphen is used to form compound adjectives that precede the noun: *well-known story, terror-stricken face, 100-yard dash, 34-year-old man, good-looking dress, ready-to-wear clothes*.
- E57 **Suspended compounds:** The hyphen is used in suspended compounds: *It will be a 12- to 16-page booklet*.
- E58 **Spelling:** The hyphen is used to distinguish different meanings in words of like spelling: *The shoplifter eventually reformed. The line was re-formed at the end of the field*.
- E59 **Do not use a hyphen when unnecessary:** The meanings of some words are clear without using the hyphen: *statewide, weekend, sergeant at arms, stepparent*.



QUESTION MARK

- E60 **Use at the end of a question:** What has 200 legs, 10 horns, and is 50 feet long? (A marching band).
TIP: Generally avoid questions in news stories and leads.



ITALICIZATION

- E61 **Italicize titles of books, plays, albums, movies, operas or works of art, but not the Bible or its books** [also see E38 “Composition Titles”]: *Stevenson’s Treasure Island, Verdi’s Il Trovatore, Michelangelo’s David, Bach’s Brandenburg Concertos, Walt Disney’s Snow White, Leonardo da Vinci’s Mona Lisa*.
- E62 **Italicize a word spoken of as a word, a phrase as a phrase, a letter as a letter:** Yesterday *City of Angels* was the winning phrase on Wheel of Fortune.
TIP: For indicating a shape, use the letter that is most like the shape: *V-neck, I beam, T shirt*
- E63 **If you are preparing copy on a typewriter,** underline words to be set in italics.
- E64 **If you are preparing copy on a PC,** italicize the copy from the style menu.

THE WORD
spelling

Rule of thumb: Look it up.

Grammar gives order to the way words *work* in our language. Spelling, on the other hand, gives a uniformity to the way our words *look*. Consistency in the way words are spelled allows readers to easily recognize and understand them.

Our country's founding fathers brought with them the English language as it was written and spoken in Great Britain. In the struggle for political as well as linguistic independence, many British spellings were removed and replaced with American spellings: *theatre* became *theater*, and *judgement* became *judgment* and *humour* became *humor*, for example. Wordsmiths, led by Noah Webster and influenced by Benjamin Franklin, also streamlined a number of other awkward words into their modern equivalents: *publick* became *public*, *licence* became *license*, *civilisation* became *civilization*, and *centre* became *center* (and then *centre* again!).

Our words are also derived and adapted from a number of other languages. This complicates linguistic efforts to come up with clear, simple spelling rules. Many Northwest place names, for example, were Native American words filtered through French, Russian and/or Spanish traders, giving us names such as *Willamette*, *Sioux*, and *Mazama*.

Good spelling is also difficult to achieve because the rules have a number of exceptions.

This leaves writers with only one practical choice: *Look it up. Sound it out. Memorize it.* By sounding out the word, writers can quickly eliminate incorrect spellings and through a process of elimination will find the correct spelling. The other alternatives are to memorize the rules and exceptions, or to memorize lists of commonly misspelled words. Serious writers and editors will want to purchase *Correct Spelling Made Easy* by Normal Lewis (Dell Publishing, 1978). This book offers thorough and methodical training that will make you an expert, self-assured speller in under two months, working only 15-45 minutes a day. You can successfully cover each of the 50 chapters in a single sitting.

FOLLOW THESE STEPS WITH ANY WORDS YOU MISSPELL REGULARLY:

- F1 Look up the word in the dictionary.
- F2 Study the spelling of the word and its meaning.
- F3 Fix in your mind the exact appearance of the word, paying particular attention to its division into syllables.
- F4 Pronounce the word aloud several times, syllable by syllable.
- F5 Write the word, using a slash to divide it into syllables.
- F6 Write the word 10 times to help you remember how to spell it correctly.
- F7 Study the word again.
- F8 Underline the parts of the word that give you trouble.
- F9 Keep a list of your own "spelling demons." Add new words to your list as you come across them. Devote as much time as you believe is needed to reviewing the words which give you trouble. Make sure you can spell the word correctly without



✓ **CHECK IT OUT...**

■ Copyreading marks: Using them to mark up manu-script copy	25
■ Proofreading marks: Using them to mark up finished pages	32
■ Bylines: How to lay out bylines (See J1)	32
■ Hyphens: See F45-47	32

common spelling demons

using the dictionary.	conceive	grammar	parallel	superintendent
a cappella (choir)	conscience	halftime	paraphernalia	supersede
a lot (two words)	conscientious	harass	pastime	supersede
absence	conscious	inadvisable	picnic	syllable
accidentally	consensus	incidentally	picnicking	teenage (no hyphen)
accommodate	cooperate	inconsistent	poll	temperamental
accumulate	coordinate	incredible	precede	theater (not theatre, which is British spelling)
acknowledgment	council	indestructible	preference	their (possessive)
acquainted	counselor	inseparable	preparation	there (place)
adviser (not advisor)	criticism	interfere	principal (of a school)	they're (they are)
advisory	curriculum	intermittent	principle	thorough
aisle	cymbal	intramural	privilege	tomorrow
all right (two words)	defense	it's (it is)	query	tragedy
AP (no periods)	definite	its (possessive)	questionnaire	transferred
appetite	deity	judgment	quizzes	traveled
arguing	desperate	kidnaped	rebuttal	try out (verb)
assistance	dilemma	liable	receipt	tryout (noun)
athlete	discipline	liaison	receive	verbatim
athletics	disease	lineup	recommend	villain
beggar	dissipate	literature	referee	weird
believe	ecstasy	loose	rescind	yacht
benefited	eligible	lose (loss)	reversible	
blond (male)	embarrass	maintenance	rhythm	
blonde (female)	English	mischievous	runner-up	
bookkeeper	entrepreneur	minstrel	satellite	
bouillon	equipped	misspelled	schedule	
bus, busses	erroneous	ninety	semifinal	
biscuit	exaggerate	ninth	sensible	
bussing	existence	notable	separate	
cafeteria	facility	noticeable	shepherd	
canceled	fiend	occasion	sophomore	
cemetery	flexible	occurred	speech	
changeable	forty	occurrence	sponsor	
committee	fulfill	offense	subtle	
	gelatin	pamphlet		

THE STORY editing

Rule of Thumb: Consistency, credibility, clarity



BASICS

- G1 Always use a pencil to edit copy, never a pen.
- G2 Writers and editors use standard copyreading marks to make corrections. The marks can be found on the inside covers of this stylebook.
Proofreaders and typesetters use standard proofreading symbols to correct print-outs or proofs of completed stories and pages.
- G3 In announcing events, identify the event and then the details in this order: place, day, date, time and cost (if any): *PTA members are sponsoring a parent forum on college and vocational training opportunities in the Wilson High School library on Wednesday, Nov. 7, at 7:15 p.m.*
- G4 In calendars, list the day and date followed by an em dash — then the event, place, time and cost (if any). Subsequent entries on the same date are divided by semicolons:
Tuesday, Nov. 6 — Chemical People Task Force general meeting in the Wilson High School library, 7:30 p.m.; *My Fair Lady*, auditorium, 8 p.m., \$3 adults, \$1.50 seniors and ASB card holders.
- G5 Verify the spelling of all names. Obtain the student directory or a set of locator cards, and a list of complete faculty names (usually from a morning check-in list or the principal's secretary).
- G6 Verify all facts with at least two sources.
- G7 All statements of opinion or fact not generally available or known to readers must be attributed in the story.
- G8 All opinion is based on fact. If the facts don't support an opinion, remove the opinion.
- G9 Omit the word *that* when its absence will not affect the reader's understanding of the statement: *He said he was sorry* (not "*He said that he was sorry*").
- G10 Write in third person (avoid "you"). Do not use *you*, *we*, *us*, or *I*, except in a special feature, an editorial or a column. For straight news reporting, the writer should not be a part of the story.
- G11 Read the story at least three times.

READ THE LEAD:

- Does it have strong, interesting first words?
- Does it summarize or hint at the story's subject and tone?
- Does it arouse interest?
- Does something else in the story do this better?

THE STORY

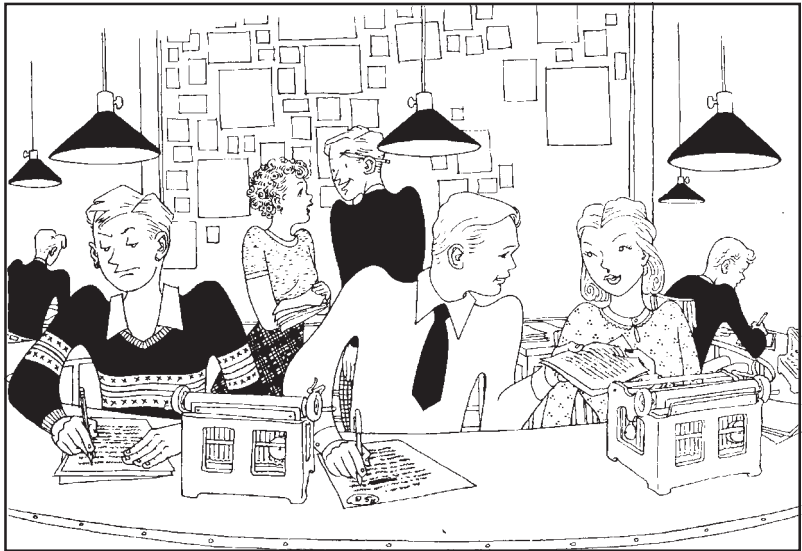
editing

READ THROUGH THE ENTIRE STORY:

- Does it hang together?
- Does it have good transitions?
- Should paragraphs or information be rearranged for more effective, logical order, such as most important element first?
- Is the meaning clear?
- Is the subject clearly identified, including the subject's authority to speak about the subject?
- Are there any facts missing or unverified?
- Have facts been cross-checked so everything adds up correctly?
- Has the story been edited for length?
- Is the story properly developed?

READ THE STORY FOR MECHANICS, CORRECTING:

- Spelling
- Journalistic style
- Sentence structure
- Grammar
- Punctuation
- Concise wording
- Lack of repetition
- Precise wording
- Quotes accurately attributed, punctuated
- Opinion quotes attributed to source
- "When asked, she said" form avoided



LEADS

- G12 **Summary leads** are most often used for hard news such as briefs, straight news and sports news.
- G13 **Novelty leads** are most often used for soft news such as feature stories, columns and editorials.
- G14 **Keep lead paragraphs short** — Leads are 20-36 words.
- G15 **Keep other paragraphs short.** Paragraphs usually consist of one to three sentences.

THE STORY

editing

- G16 **Begin leads with the Who or What, Why or How**, in most cases; seldom do leads begin with When or Where.
- G17 **Avoid beginning leads with *A, An, The* or with past dates.**

BYLINES

- G18 **Any story which includes original reporting (interviewing or research) should carry a byline, except for news briefs.**
- G19 **Any story which expresses the author's opinion or analysis must carry a byline.**
- G20 **Any story which has to be rewritten by an editor should not carry a byline.** As a rule, editors should not rewrite stories. In a brief conference with the writer, editors should give a story back to the writer with specific suggestions for changes.
- G21 **Bylines are set in the following style:**
- G22 **On a single byline**, the writer's name, preceded by the word "By," appears directly before the first line of the story:
By Sara Manaugh
- G23 **On a joint byline**, arrange the writers' names alphabetically. Write the first name on the first line, preceded by the word "By," and on the second line an ampersand (&) and the second name:
By Brett Coltman
& Shelby Ineson
- G24 **The length of a story does not determine whether a byline is given.**
- G25 **The byline is the first line of text**; therefore, the byline should not float between the headline and the text, nor should it appear higher than any other line of text.
- G26 **Bylines should not be cut for space reasons.**

JUMP LINES

- G27 **Do not, as a rule, jump stories from Page 1.** More of the story is read if it does not jump.
- G28 **Jump lines are set in the following style:**
See CHEATING, Page 3
- G29 **Set jump-to lines flush right at the end of the last column from which the jump is being made.**
- G30 **The format for a jump-to line** is the key word in all capital letters followed by a comma and the page number. You must use the same key word on the jump-from line:
couple living in their neighborhood.
■ See BACKGROUND, Page 4
- G31 **The jump-from line goes flush left at the top of the first column of the**

THE STORY editing

1. What one thing does the reader need to know more than any other?
2. What would make the reader turn and say, "Now listen to this, Ira...?"
3. What surprised me when I was researching and writing this story?
4. Is there an anecdote that captures the essence of the story?
5. Have I an image that reveals the meaning of the story?
6. Where is the conflict?
7. How will this news affect my readers? (So what?!)
8. What's going on?
9. Why should anyone read this story? (Another "So what?")
10. Is there a metaphor to capture the story?
11. Where does the story take place?
12. What is the appropriate VOICE for this story?
13. Can I put a FACE on the story?
14. Where is the tension in the story?
15. Is there a quote that tells the story?
16. Which elements in the story connect, and how?
17. What is the shape of the story?
18. What key questions must be answered in the story?
19. What is the best form for this story?
20. Do I have a specific or two that reveal the significance of the story?
21. What is the story's history?
22. Do I have a specific or two that reveal the significance of the story?
23. From what point of view should the story be told?
24. What are the problems to be solved in writing the story?
25. What is the central event in the story?
26. What is MY opinion of the story?
27. Should I tell the story at all?
28. Why did this story happen?
29. What is the process.

jumped story.

- G32 The format for a **jump-from line** is a solid box followed by the key word from the jump-to line, a comma, and from what page it was jumped. The solid box makes it easier for readers to find the jumped story:

■ **OPPOSITION**, from Page 1

As a way to soften criticism, the South African government established 10 homelands.

- G33 The jumped story must have a fresh headline over it.

Donald Murray posed these questions to help writers produce leads. See how many of these questions you can answer about your story.

REFERENCE LINES

- G34 Reference lines are set in the following style:
G35 If you have a complex or involved story, break it down into several parts and use a reference line. Run the lead story on one page, and at the end of the story a reference-to line with a solid box in front of it.

■ Related story on Page 3

■ Related story , photo on Page 3

■ Related stories on Page 3

■ Related story in Section B

■ Related editorial on Page 4

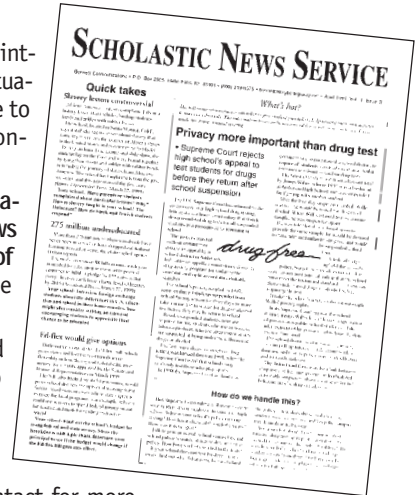
coverage



Rule of thumb: Any tip is a good tip. Stay on top of the news.

The purpose of a beat is to talk to people about what is going on, not necessarily to cover the beat assignment itself. If you are assigned the German Club, it may only have a newsworthy activity a couple of times during the year. But the people in the club have newsworthy tips all the time. Talk to them and find out what they and their friends are doing, or what they have heard. Cultivating a relationship now will pay off if there is big news later on.

- H1 Find out the names, titles, positions, importance, schedules and patterns of everyone involved in the beat you are covering.
- H2 Find out who is important in decision-making in that group.
- H3 Find out the calendar of events for that group.
- H4 Observe the group or place in action.
- H5 Talk to various members on a regular basis.
- H6 If someone is in charge of the group, set up a regular appointment to check whether something new is up in the group or situation. If the teacher tells you something, write it down. If you are to go back later, go back later. Do not be passive about this relationship.
- H7 If it is out-of-school news (local news, sports, word news, feature, opinion or editorial ideas), scour the newspaper, news stations, magazines, AP news wire and any other sources of information. Clip stories from local papers and put those into the futures file.
- H8 Do not accept “No, nothing’s happening” as an answer. Find out for yourself. Make sure you have observed and talked to numerous members of the group.
- H9 After finding out some information, immediately write it on a 3x5 card for the Future File. Write down Future File, and then the following: Your name, your beat, date submitted, contact for more information (providing address or telephone number if necessary), a brief description of the event, person or news to be covered, and any relevant information about the date, time, place, etc.
- H10 You may submit as many cards as you wish per assignment period, but no card should be in any later than the day before the editors’ story conference. Every beat reporter should have a card in the file, even if it is with an idea for a later date. It will be refiled.
- H11 If someone seems to be a good source for a particular type of information, jot down their name, address and phone number and add them to a Source File.
- H12 Follow the tip through the system. Did someone write about it? Why or why not? If it is important, put it in again. Make sure you find out whether it has been covered. A tipster who sees something he or she suggested will do it again.



There are three ways news is usually gathered: it is volunteered by the reporters; and it is obtained from press associations, syndicates or bureaus. Scholastic News Service, above, and HighWired.com, a web site (www.highwired.com), are just two services available to scholastic journalists.

interviewing

Rule of Thumb: Listen, React, Follow up



Good reporting is about 80 percent interviewing, and most beginning journalists say it is their biggest problem. Until recently, on-the-job experience was the only way to learn how to be a good interviewer. Now we know what problems face beginning—and even experienced—reporters, and that interviews generally follow certain stages. With a little practice, any student can learn to be a better interviewer, and we all know that good interviewers write better stories.

Good interviewers get as much out of a source as they possibly can in the time they are given. Most interviews are really conversations rather than stilted question-answer sessions. That means the interviewer must **LISTEN** to the source, **REACT** to the response and **FOLLOW UP** with appropriate questions.

The first four stages of the interview deal with **PREPARATION**. The amount of research necessary depends upon the story, the reporter's knowledge of the subject and the time available. Once the background research is done, the reporter plans the questioning strategy as well as some specific questions.

The last six stages deal with **POISE** — or how you handle the interview. From the moment you meet the respondent, the way you handle yourself and the way you treat the respondent will dictate how the interview will go. The reporter's goal is to involve the respondent in the interview and to develop a give-and-take conversational style that is comfortable for both people. Developing rapport means establishing a relationship of trust and honesty between the interviewer and the respondent. The reporter should try to understand what the respondent is saying by paraphrasing (putting in your own words) the thought and repeating it back to the respondent. Once rapport is established, the reporter can ask the bomb, usually a sensitive question. Some interviews do not have a bomb question, and at other times reporters discover the bomb accidentally. Poise means putting the subject at ease, following up on leads and keeping cool when the subject gets recalcitrant.³

Finally, researchers have concluded that most people enjoy being interviewed and most of them would be willing to do it again, even when sensitive questions were involved.

STEPS OF THE INTERVIEWING PROCESS

- I1 Interviews, we've learned from experience (and some research), generally progress through 10 stages:
1. Define the purpose of the interview.
 2. Complete background research.
 3. Request an appointment.
 4. Preliminary planning of questions and strategy.
 5. Meeting respondent/conversational icebreakers.

—Ken Metzler, in his groundbreaking book *Creative Interviewing*, identified the 10 biggest interviewing problems faced by reporters.

✓CHECK IT OUT...

interviewing problems

What are some of the problems beginning reporters — and even experienced reporters, at times — have?

1. Failure to define and state the purpose of the interview.
2. Lack of preparation.
3. Failure to probe behind the answers.
4. Vagueness — lack of concrete details.
5. Carelessness in appearance.
6. Going into the interview with a preconceived notion versus listening to what the respondent is saying and doing background preparation.
7. Convoluted or over-defined questions. Instead, ask precise, probing questions.
8. Insensitivity.
9. Failure to listen.
10. Laziness — the “what’s new”

interviewing



Cartoons can be used as a way to communicate an idea or opinion that may be difficult to write about. This cartoon drew attention to a problem in the attendance office which allowed students to easily obtain excused absence slips.

6. Getting down to business.
7. Establish rapport.
8. Ask the bomb.
9. Recovering.
10. Conclude the interview.

"What question did I not ask that you would like to answer?"

ESTABLISHING RAPPORT

12 Most successful interviewers do not take the hard-line style of questioning typical of news programs such as 60 Minutes. In fact, for many years the 60 Minutes reporters would ask the questions and film answers in the usual manner, but then when the interview was over they would turn the camera on the reporter who would ask the questions to the camera in a much more aggressive style than in the original interview. It made for good drama, an important consideration in electronic media. The truth is that communication is only possible when people feel free to express their feelings and beliefs regardless of whether the other person agrees. How can you do this?

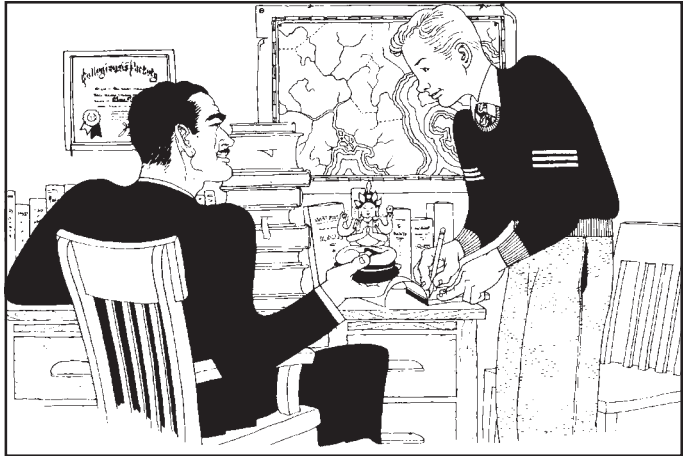
1. Listen in a non-judgmental way. Paraphrase the respondent's comments to make sure you understand what is being said.

interviewing

2. Be involved in the interview. Don't neglect social amenities, and remember to follow up promising leads.
3. Be aware of the possibility of personal change as a result of what you learn.

TIPS FROM EXPERIENCED INTERVIEWERS

- I3 *If possible, interview people in their own environment.* The respondent will usually feel at home in a familiar place and respond more openly to your questions. Your respondent will not be distracted by a new setting. The publications office may be a familiar place to the interviewer, but to those who are unfamiliar with it, it is noisy and distracting. Another benefit to the interviewer is the chance to soak up descriptive detail and interactions between the respondent and the people with whom he or she works.
- I4 *Be careful to phrase your questions in such a manner that you avoid getting a "yes" or a "no" answer.* "Brandy, you were the Prom Committee Chair this year, and from all accounts, it was the best Prom in years. The band, the decorations and the food were incredible. Can you tell us the secret to your success?" "No." Enough said.
- I5 *Be sure you are listening.* Don't be so intent on the next question that you don't listen to what the respondent is saying. Don't worry about the next question until you run out of follow-up questions for the answers your respondent has given you.
- I6 *Your notes should reflect the words and phrases of the respondent, not your own.*
- I7 *Interviewing is like mining for diamonds.* You are not sure where the digging will lead you, but you'll know a diamond when you see one. At this point, you have a diamond in the rough, and with a little cutting and polishing, you'll have a gem of a story on your hands.
- I8 *Most interview questions are based on what is already known, yet the purpose of an interview is to uncover new information.* With that in mind, a good reporter pounces on new information, or that which clarifies or explains previously reported information. Even though you go into an interview with a definite purpose, be prepared for the unexpected — and be prepared to pursue it.
- I9 *When you have completed the interview, take a moment to review your notes and make sure you have all the answers you came for.* A great way to conclude an interview is to ask the respondent if it would be okay to call them if you have any questions. It eases the respondent's fears that you will rush into print with inaccurate information. Back at the newsroom, of course, be sure to contact your source should you have any questions about what they meant or said. This gives you and your newspaper credibility the next time you need to talk with that source again. Building bridges of communication between the newspaper and the



interviewing

community is what it is all about. When a big story comes along, you will have sources who trust you who are willing to help you out.

TYPES OF QUESTIONS

- I10 Getting useable information from a respondent depends greatly upon asking the right type of questions. In his book *Creative Interviewing*, Ken Metzler identifies and describes the types of questions and strategies interviewers might use. They are briefly dealt with here.

OPENING QUESTIONS

Icebreakers — A comment or inquiry about a personal effect; talk of current events or weather; talk of mutual interests or acquaintances; use of the respondent's name; use of good-natured kidding or banter.

First Moves — A continuation of icebreakers because they lead to questions you want to ask; report to respondent what people are saying about him or her; defuse hostility; look for humor or irony, if appropriate.

FILTER QUESTIONS—Filter questions establish a respondent's qualifications to answer questions. It is useful whenever you are interviewing a person with unknown credentials. They enhance conversation with highly qualified sources and weaken it with poorly qualified sources.

ROUTINE FACTUAL QUESTIONS—Who, What, When, Where, Why and How

NUMERICALLY DEFINING QUESTIONS—

Statistics, concrete and dynamic—How many? Can you make a comparison (He walked 120,000 miles, a distance equal to almost five times around the world at the equator.).

CONCEPTUALLY DEFINING QUESTIONS—The question is simple: *Why?* The hard part is trying to understand the answer.

PROBES—The probe encourages the source to explain or elaborate. You can be passive (“Hmmm...I see...”), responsive (“Really! how interesting!”), mirroring (“Thirty-three arrests...”), silence, developing (“Tell me more about...”), clarifying (“Does your boss know about them?”), diverging, and changing (“I’d like to move along to another topic...”).

SOLICITING OF QUOTATIONS

Quotes are typically shorter than having the reporter explain it. Use quotes like a dash of spice — for something special

What types of quotations should you look for? They should reveal humor of character, humor or homely aphorisms, irony, jargon, authentication, figures of speech used by respondent, authority, argumentation, sharp probes or silence.

SOLICITING OF ANECDOTES—An anecdote is a “storiette.” It concentrates on an incident or two. How do you get them? You swap stories with the respondent — one of yours for one of hers. You also play hunches and follow leads.

CREATIVE QUESTIONS—Form a hypothesis, a possible explanation, and drop it into the conversation.

identification



Rule of thumb: Identify all sources completely.

Use a person's full name on first reference and last name in subsequent references. Identify a person on first reference, if possible, by title, class or position. Age, address, achievements, occupation or special interest may also be the basis of identification if it is relevant to the story. Verify the spelling of all names with the school's directory, and double-check the data used to identify people. In general, people are entitled to be known however they want to be known, as long as their identities are clear.

- J1 **On first reference, identify a person by title, class or position:** *Principal Stan Blair, history teacher Lono Waiwaiole, seniors Brett Coltman and Shelby Ineson, center Cindy Murphy.*
- Avoid use of double identification in a story, especially in sports: *center Cindy Murphy (not "junior center Cindy Murphy"), Latin teacher and speech club adviser Ed Basaraba*
- J2 **Always use a person's first name (or initials) and last name the first time they appear in a story:** *John K. Jamison, Judy Dayton.*
- J3 **When initials are used in place of the first name, a space should not appear between the initials:** *J.T. Tolles, H.L. Mencken, J.R.R. Tolkien.*
- J4 **Courtesy titles such as Mr., Mrs., Miss or Ms. should not be used on second mention of a name:**

The Hazelwood case was filed after Principal Robert Reynolds removed two pages from the newspaper which contained articles on divorce and pregnancy. Reynolds considered the material "too sensitive" for high school readers.

- unless it is in a direct quote: *Debater Paul Mapp won first at nationals. Mapp said, "We couldn't have done it without Mr. Pacheco."*
 - or unless you're the New York Times, in which case: *Mr. Reynolds considered . . .*
- J5 **When it is necessary to mention people with the same last names in the same story, distinguish between the two by using full names throughout, unless the type of story calls for first-name treatment, such as a feature story about twins:**

Wendy Strait is approached by a girl she has never seen before who is talking to her as though they are good friends. Then she realizes this girl must believe she is Melinda.

"I hate it when this happens," says Wendy.

Wendy's twin, Melinda, agrees.

identification

“The worst part of being twins is when Wendy’s friends think I am her and start talking to me like I am her.”

- J6 **Abbreviate only the following titles when they come before a name:** Dr., Gov., Lt. Gov., the Rev., Rep., Sen., and certain military titles listed under “military titles” in the *AP Stylebook*: Gov. John Kitzhaber, Dr. John Crane, Sen. Gordon Smith.
- J7 **Do not abbreviate the following titles:** president, principal, deputy, general manager, secretary-general, secretary, assistant principal, vice principal, attorney general, treasurer, vice president, vice principal, superintendent, professor.
- J8 **Do not abbreviate or capitalize titles that stand alone or follow names:** *Ted Kennedy, senator; Anitra Rasmussen, representative; Jennie Acker, editor.*
- J9 **Do not use a business, trade or occupation as a title** [also see C42]: *plumber John Sink, carpenter Vanessa Hammer.*
- J10 **Long titles of three or more words should follow the name:** *Mark Melton, deputy district attorney; Herman Lawson, assistant to the superintendent.*
- J11 **A formal title is used to show authority, professional or academic achievement.** It precedes the full name and is used on first mention only. Formal titles always accompany the full names of U.S. presidents, heads of state and other world figures: *President Ronald Reagan; Secretary of State Madeline Albright*
- J12 **Sports titles:** Capitalize titles preceding names, except for player positions. If the title is preceded by a qualifying word, use all lowercase: *head coach Dick Beachell, Coach Beachell, defensive coach Jerry Lyons, center James Williams, defensive lineman John Mack, co-captain Carl White, varsity baseball coach Mike Clopton.*

quotations



Rule of thumb: Use quotes like a dash of spice.

Achieve variety by mixing the five basic types of quotations.

DIRECT QUOTATIONS

- K1 **Direct quotations are used to report word-for-word what a speaker said, and are placed inside quotation marks.** The quotes should be absolutely accurate. Not close—exact. Some writers clean up the grammar and delete the expletives. Don't. If you don't like the quote as it was spoken, rewrite it as indirect discourse. Anything else is misrepresentation: *"Job offers are coming in all the time and that is why I encourage students to have a resume typed up and given to me. That way I have it on file and can match it up with an available job," said Pat Johnson, job placement secretary.*
- K2 **Few people use perfect grammar when they are speaking to someone else.** Your job is to present your subjects to readers essentially the way they are. You should only touch up a quotation when you are writing a news story, and then only to the extent allowed by the next three rules.
- K3 **Faulty grammar may be polished if the person you are quoting would recognize the errors in print.** Nouns and pronouns may not agree, subjects and verbs may be mismatched, participles may dangle, infinitives may be split, and people may repeat themselves.
- K4 **If your subject can't put two phrases together without committing mayhem on the language, you will be perpetrating a fraud on your readers if you don't quote the speaker that way—so don't.**
- K5 **You cannot manufacture quotations,** not even if you ask permission of the person to quote them the way you've written it. This is unethical, and anyone caught doing it will be summarily dismissed from any newspaper staff.
- K6 **A good interviewer is also a good observer.** Verbatim reporting cannot by itself take into account the gestures, inflections, interruptions or body language of the speaker. These require accompanying description with the quotation.

INDIRECT QUOTATIONS

- K7 **Indirect quotations present speakers' ideas mainly in their own words, but not entirely; therefore, quotation marks are not used.** The advantages to using indirect quotations are:
 1. it permits a modest condensing,
 2. it permits the writer to untangle intricate and baffling sentences,
 3. it allows the writer to improve grammar, and
 4. it takes care of moments when the writer doesn't get the comment down as a direct quotation: *Job Placement Secretary Pat Johnson said job offers come in all the time, which is why she encourages students to provide her with their resumes.*

PARAPHRASED QUOTATIONS

- K8 **Paraphrased quotations are the reporter's own words for what the speaker said.** Again, no quotation marks are used: *Johnson regularly matches available job openings with qualified students.*

quotations

MODIFIED QUOTATIONS

- K9 **Modified quotations** use a combination of direct and paraphrased quotations. They are useful when the speaker has used a few colorful words in an otherwise routine comment. AP says don't overdo this type of quotation, primarily because it is overused by the professional media: *With job offers coming in all the time, Job Placement Secretary Pat Johnson said "It's a doggone shame" more job-seeking students don't have their resumes on file.*

DIALOGUE

- K10 **Dialogue** is used when two or more speakers are quoted exchanging comments. It is common in court trial reporting, and sometimes makes a news article more readable and dramatic. For example, in this lead from a story about the Model United Nations, writer Sara Manaugh writes:

"Point of order! The delegate from Borkino Fasso is out of line. I move he be thrown out of assembly—"

"Afghanistan, you will be seated—"

"Will this meeting please come to order!"

What sounds like "The People's Court" on an international scale is actually the General Assembly of the Model United Nations.

Model U.N., modeled after the peace-keeping organization, is composed of high school students from throughout the state, who convene each year to discuss topics currently at issue in the U.N. in New York.

"Those were the best rules I ever learned for the business of writing. I've never forgotten them. No man with any talent, who feels and writes truly about the thing he is trying to say, can fail to write well if he abides by them."

—Ernest Hemingway

WHEN TO USE QUOTATIONS

- K11 **If you don't have the raw material, all the advice in the world on how to use quotations is not going to help much.** Great quotations are the mark of successful writers, for without them stories would be flat and lifeless. It's no accident that successful writers consistently come up with lively, startling and revealing quotations. What is their secret? 1) They begin with planning and preparation before the interview; 2) use a variety of strategies in the interview itself to obtain the types of quotations which make for interesting reading; 3) carefully select their quotations from their interview notes, and 4) incorporate them effectively into the story.
- K12 **A direct quotation is a dash of spice,** and as all successful writers have discovered, it is most effective when used sparingly. Once writers know when to use quotations, they can use a variety of interviewing techniques to gather quotes which are concrete, colorful, vivid and authentic. In his book *Creative Interviewing*, author Ken Metzler suggests a quotation should be used when it serves at least one of the following 10 functions:

quotations

1. Provides color
2. Lends authenticity and realism to the story
3. Increases reader interest in the story
4. Personalizes the story for the reader
5. Moves the story along
6. Reveals something crucial about the subject
7. Expresses a thought better than the writer can
8. Reveals character traits about a subject
9. Captures dramatic moments better than exposition could
10. Suggests universal truths

K13 **Use your best judgment in choosing and using quotations.** Remember—don't quote by the yard. You are a writer, not a stenographer. From the quotations in your interview notes, select the most significant lines and passages that serve one of the above functions. Then use only those quotations that move the story along. If the respondent says the most interesting thing you've ever heard and it doesn't have a thing to do with the story, throw it out. That is the mark of a true craftsman (or a fool if you throw it out failing to see that it's the story of a lifetime!). The selection and use of quotations is only as good as your reporting skill, and your evaluation of the quotation's newsworthiness. How well you employ the three elements of exposition, description and quotation will determine how interesting your story is to readers.

K14 **Don't use a quotation if you can't justify its use in the story.** It's worse to use a poor quote than to use no quote at all. Editors and advisers expect good quotations, because they demonstrate that the writer had done adequate research. But quotations may not be appropriate for every story. A good writer learns when to use them and when not to.

QUOTATION RULES

- K15 **All direct quotations, complete or fragmentary, are enclosed in quotation marks.**
- K16 **Quotation marks should be placed only at the beginning and end of quotations, not at the beginning and ending of every sentence, regardless of how many sentences a quotation contains.**
- K17 **Follow normal rules of punctuation within quotations.** That means when you come to the end of a sentence, put a period there and start the next sentence.
- K18 **Commas and periods which come at the end of a quotation go inside the quotation marks.**
- K19 **Other punctuation marks which come at the end of the quotation go inside the quotation marks only when they are part of the quoted matter.**
- K20 **Semicolons and colons always follow the close quotation marks.**
- K21 **Quotations within quotations (interior quotes) take single quotation marks and follow the same rules as full quotations in every other respect. There is no space between the single and double quotation marks.**

quotations

K22 If the attribution is placed after a quotation, the last sentence in the quotation is followed by a comma, not a period.

K23 If the attribution is placed before the quotation, the last sentence is followed by a period and close quotation marks.

K24 Quotations should begin a new paragraph. Otherwise, the quotation may become buried in a long paragraph. It is almost always better to begin with a quotation instead of the credit line:

A local pediatrician, Dr. Mark Lindau, was in agreement with Wold.

“When used in moderation, the tanning beds are probably going to be all right, but definitely one should avoid burning,” he said.

K25 When there are several paragraphs of continuous quotation, each paragraph should start with quotation marks, but the quotation marks should be omitted from the end of all paragraphs except the final one.

K26 Do not reintroduce the source throughout a continuous quotation. It is necessary to fully introduce the source only once in a block of continuous quotation—at the first natural break.

“It was one heck of an afternoon,” said the fire chief about clean-up operations.

“That house had been filling up with natural gas for hours, so when that fella decided to go—he went with a bang. The explosion leveled the house and debris flew for miles.”

K27 Separate a modified quotation from a complete sentence that is also being quoted:

The chief said that “too many things were happening at once.” He added: “First, the explosion. Then, trying to find out if anybody was injured...it was a mess.”

K28 Do not insert explanatory words [within brackets or parentheses] within quotations. Instead, use an indirect quotation or paraphrase.

K29 Quotations requiring excessive explanation should be paraphrased.

K30 Avoid unnatural breaks that split the sense of the quotation such as the following:

“He went to the post office and there,” she said, “he pulled out a gun and started shooting at people.”

“... every issue of the paper presents an opportunity and a duty to say something courageous and true; to rise above the mediocre and conventional; to say something that will command the respect of the intelligent, the educated, the independent part of the community; to rise above fear of partisanship and fear of popular prejudice.”

—Joseph Pulitzer

quotations

- K31 Ellipsis is unnecessary at the beginning or ending of a quotation unless you have good reason for doing so.
- K32 Use quotation marks sparingly for ironical observations, coined words or words with unusual meanings.
- K33 Do not place quotation marks around one or two words.
- K34 Quotations should not repeat previously paraphrased information. Use one or the other—not both.
- K35 Don't put routine data or comments in quotations.
- K36 In quoting someone, use dialect sparingly, unless it adds an essential ingredient to the story.
- K37 Provide transition between quotations by different speakers when they are in adjoining paragraphs.
- K38 In using trial testimony from a court record, do not use quotation marks. Run it in Q. and A. style.

Wily granny nabs intruder with her .38

PHOENIX, Ariz. (UPI) — A 77-year-old grandmother, fast on the draw with a .38 caliber revolver, nabbed a would-be burglar at her home and made him crouch down on all fours as she nipped a glass of bourbon and waited for police.

Gladys Kastensmith was awakened in her rocking chair Monday by a man trying to crawl through a doggie door in her home, police said. She coolly grabbed her revolver and fired three shots to scare him away. But the intruder boldly went to another door and got in the house, police said.

Kastensmith was waiting for him.

John Lynch, civilian supervisor for the police radio room, said he monitored the telephone call from the woman.

"She had him down on all fours and told him if he moved she'd shoot him," Lynch said. "He moved and she said (to police), 'Just a minute honey' and then kablam!"

Lynch said the woman fired at least one shot at the man to keep him from moving while she talked to police. When police arrived, they found David Snead, 28, still on all fours while Kastensmith guarded him.

"She was sitting there in her rocking chair, drinking a glass of bourbon," he said.

Snead was taken into custody.

Focus, Description, Anecdotes and Quotations are the tools of good writers.

This story uses selective concrete description, a good narrative line, a great quotation, and a tight focus.

attribution



Rule of thumb: The speaker's authority should be relevant to the story.

There are basically two parts to attribution: 1) **the credit line**, a word or phrase that identifies who said what, and 2) **the identification of authority**, a word or phrase that gives the title or position of the speaker. The speaker's authority should be relevant to the story.

RULES

- L1 **Specific information is needed on the circumstances surrounding direct and indirect quotations.** The reader should be told whether the remarks were made in an interview, a press conference, a speech, a radio or television appearance, a statement, or a letter. The authority must always be provided for each direct and indirect quotation.
- L2 **Attribution allows readers to judge the credibility of a source.**
- L3 **The attribution of a quotation should be placed where it fits best**—at the beginning, middle or end of the quotation—but never beyond the end of the first sentence of a quotation, and never at the end of a paragraph.
- L4 **Attribution should never be placed in the middle of a sentence if it interrupts an idea.**
- L5 **In direct quotations, the credit line must always be attached to the first sentence of quoted matter, usually in its body or at its close.**
- L6 **One credit line does the job for any continuous quotation within quotation marks, no matter what its length.**
- L7 **Every sentence of indirect quotation usually requires a credit line.** A credit line is a phrase that explains who said what.
- L8 **If attribution precedes a quotation, a comma follows the attribution introducing a one-sentence quotation.**
- L9 **Use *that* to replace the comma when attribution begins the quotation:** *He said that "No one has a right to deprive another of life, liberty or property."*
- L10 **If attribution precedes a quotation of more than one sentence, the quotation is introduced with a colon:**

About the suicide, Diffely said: "I knew another person who killed themselves, so I had been kind of wary for signs of possible suicide. He didn't seem the type to kill himself."
- L11 **The subject/predicate grammatical pattern is the most common in our language.** Keep to this format with most attribution: *"It's one game at a time for us," said head coach Dick Beachell.*
- L12 **Quotations should be attributed to people, not inanimate objects such as high schools, libraries, hospitals or other institutions or organizations:** *According to a spokesman at Emmanuel Hospital, the hiker was still listed in critical condition.*

attribution

- L13 If an eyewitness, the reporter does not have to cite an authority. Sports reporting often involves a reporter giving a first-hand account of a game.
- L14 For information gathered second-hand, such as the names of victims or damage estimates, the reporter must give the source of this information.
- L15 Avoid beginning one-sentence quotations with attribution. It is almost always better left at the end of the sentence.
- L16 Be specific in citing the authority's position or title.
- L17 Do not over-identify the source.
- L18 If there are two or more sources in one story, it must be immediately clear to the reader who is saying what.
- L19 Build bridges—or transitions—between quotations, especially when there is more than one source involved. The reader should always know who is speaking.
- L20 Few words are as effective as *said*. Others are pretentious and distracting, not the mark of a careful writer. Researchers indicate the reader confidence level is much higher with the use of the word *said* than with any other attribution words. *Said* is neutral, concise and appropriate for most remarks.
- L21 *Said* should appear often enough to remind the reader that a third party is the source of the information.
- L22 Do not write “when asked.” Simply say what the speaker said.
- L23 Do not wind up a final paragraph attribution with “he concluded.”

Deputy wings it, nabs ‘ostrich’ on the loose

OAKRIDGE (AP) — Lane County sheriff's deputy Mike Seymour could have buried his head in the sand when he got the call about an ostrich on the loose west of the Oakridge city limits.

Instead, he stuck his neck out.

“The ostrich was off to the side of the road,” Seymour said. “It was standing there doing what ostriches do, I guess. Other people were there, throwing bread at it. I really didn't know what to do. It was my first ostrich in 15 years of law enforcement.”

So he, uh, winged it.

He nabbed the vagrant bird by tying a noose around its legs while two Oakridge police officers threw a blanket over its head.

The “ostrich” actually was a South American rhea, a flightless bird closely related to ostriches. It was one of four rheas owned by Sherry Short, who keeps a variety of animals on her ranch near Oakridge.

Short said Wednesday that over

the weekend a cougar got inside the wire enclosure that held the four exotic birds and killed one of them while the other three escaped. One was found nearby, but it died Sunday, she said.

Short said she has not heard of any sightings of the fourth bird, but said she believes it is still alive.

“They eat vegetation,” she said. “They love dandelions and they're real good about walking down main streets.”

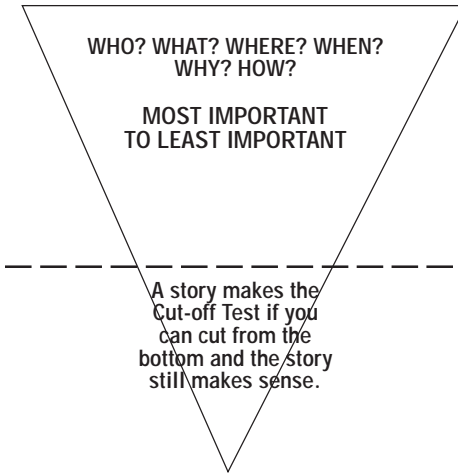
“You can walk right up to them,” Short said, but she warned against trying to catch one. They have powerful legs and their kick can be dangerous, she said.

The rheas, which Short said she bought from a friend, are worth more than \$100 each. She said she might hire someone to track and kill the cougar to prevent further attacks on her livestock.

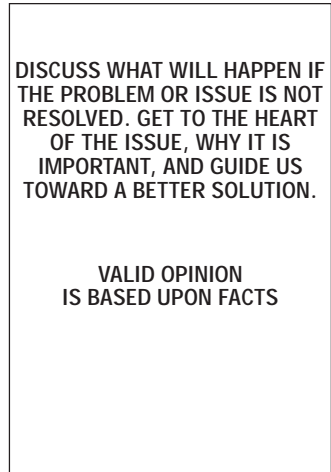
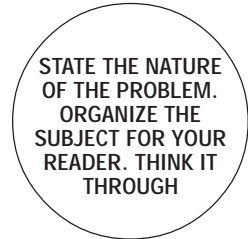
Seymour, meanwhile, will keep an eye out for further fowl play along the roadside. “I'll be on ostrich patrol until the other one's captured,” he said.

story structures

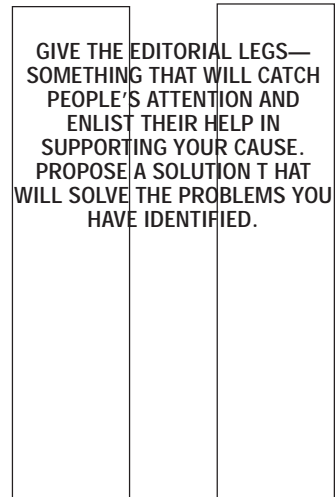
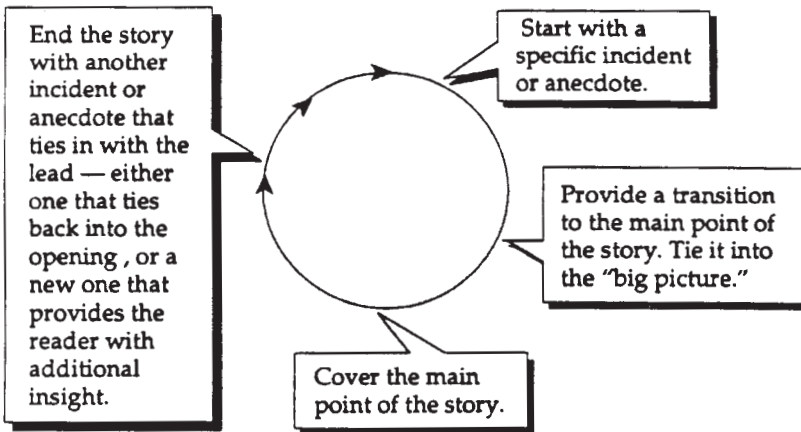
The Traditional Inverted Pyramid News Story



The opinion piece



The Wall Street Journal Feature Formula



The four tools of the feature writer:
Focus, Description, Anecdotes, Quotations

coaching writers



WHAT IS COACHING?

Coaching is a way to improve news writing by helping journalists do their best work. It focuses on improving the writers instead of the copy.

HOW DOES COACHING DIFFER FROM FIXING?*

Fixing

- a) Focuses on the editor's control.
- b) Leads to dependency and frustration
- c) Solves immediate problems, but but frees must be repeated again and again time.
- d) Sets individual against individual

Coaching

- a) Focuses on the writer's growth.
- b) Builds the writer's confidence
- c) Takes longer initially, editor and writer over
- d) Encourages team work.

WHAT MUST THE EDITOR/COACH DO?

- Let the writer talk first and most.
- Listen intently.
- Encourage the writer by looking for areas to praise.
- Ask useful questions.
- Help the writer develop the piece while leaving ownership with the writer.

AN INVENTORY

Give three answers for each:

1. How does an editor or writer help you do your best work?
2. How does that person hinder your best efforts?
3. How do you help that person?
4. What would that person like you to change about the way you work?

WRITING AND EDITING PERSONAL GOALS

- Improve the communications to improve the journalism.
- Take responsibility for your growth.
- Look for newsroom heroes/heroines and learn from them.

COACHING PHOTOGRAPHERS

Essential elements for creativity and progress:

- Present yourself as an ally.
- Create neutral ground for teamwork.
- Be willing to learn new languages.
- Give honest feedback.
- Help focus, but don't press the shutter.
- Listen carefully.
- Reset the scale to zero.
- Be prepared to take a risk.
- Don't be judgmental.

✓CHECK IT OUT...

Ways of reading copy for writers and editors

by Roy Peter Clark
The Poynter Institute

- Reading for voice.
- Reading for voices.
- Reading for accuracy.
- Reading for holes.
- Reading for clutter.
- Reading for language.
- Reading information.
- Reading for experience.
- Reading for altitude.
- Reading for structure.
- Reading for clarity.
- Reading for comprehensibility.
- Reading for coherence.
- Reading for cohesion.
- Reading for audience.
- Reading for inclusion.
- Reading for purpose.
- Reading for consequences.
- Reading for mobility.
- Reading for detail.
- Reading for pace.
- Reading for emphasis.
- Reading for conversation.
- Reading for numbers.
- Reading for impact.
- Reading for color.
- Reading for flow.

surveys & polls



In conducting a survey, you must get a representative and accurate sampling of your student population. The most accurate method would obviously be to poll each and every member of your student body, but this will most likely be impractical unless you have a very small school or a very cooperative faculty. A random sampling is much easier to conduct and to compile the results because it involves fewer participants and it can be extremely reliable as well.

Research has determined that 283 respondents can be used as a random sample if they are truly chosen at random and that this type of sampling is over 95 percent accurate.

One method to insure a random sample is to number a list of names of your entire school population, 1,500 for example. Cut up the list, put the names in the box or some other container, mix them up thoroughly, then draw out 283 names. Accuracy depends on how well the names are mixed.

After drawing each name, the one drawn must be returned to the whole group before the next is drawn, as each must have an equal chance of being drawn. If the same name is drawn twice, draw another name.

Check to see if you can obtain a list of every student and their home phone number. Then, once you have the 283 names, divide them among your staff and have them call individuals in the evening. This will go a long way to keep the faculty happy by avoiding the interruption of class time. I have also found that my staff actually enjoy making the calls — a way to meet interesting people. Be sure, however, that you have all your survey questions ready for the entire year so that you will only have to make one set of phone calls.

Another method of collecting a random sample which is a bit more complicated, but probably somewhat more accurate, is to go to your math department or library and get a book that contains a list of random numbers. (Such a thing really does exist! Check most statistics texts.) Pick any number that comes between one and the total number of students in your school. Find that number on the list, then take the next 283 numbers and find the student name that corresponds to those numbers back on your numbered school name list. Then contact them directly by phone.

Take the time to collect your survey information accurately — accuracy is equally important here as in gathering correct quotes and attributions in your copy.

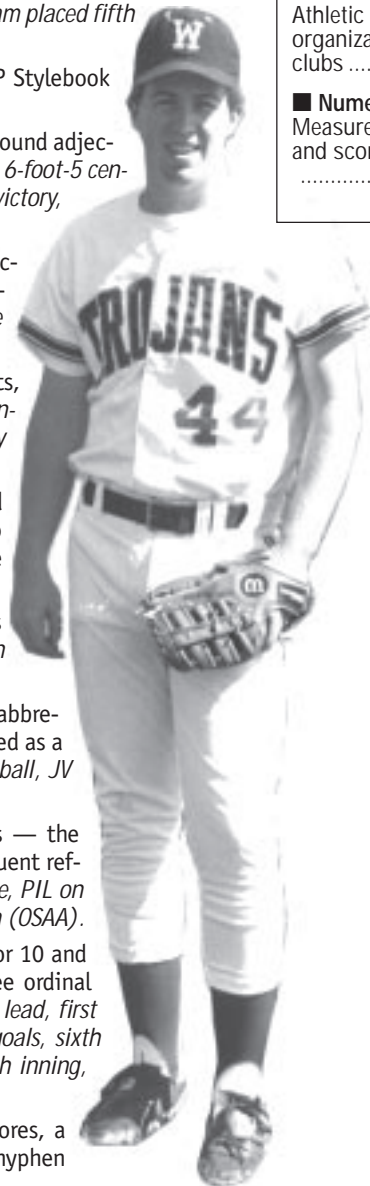
Rule of Thumb: Show, don't tell

- M1 **Boys and girls:** Use *boys* and *girls* to designate teams. Do not use an apostrophe: the team does not belong to the boys or to the girls, but to the school. In most cases, *boys* or *girls* is used as part of a noun phrase: *The girls soccer team placed third in PIL competition. The boys cross country team placed fifth in state competition.*
- M2 **Box scores:** For correct box score forms, refer to the AP Stylebook under the appropriate sport.
- M3 **Compound adjectives:** The hyphen is used to form compound adjectives that precede the noun: *60-yard dash, 23-foot jump, 6-foot-5 center, 20-point lead, first-round loss, come-from-behind victory, 10th-ranked team, seventh-inning stretch.*
- M4 **Dimensions:** Use figures for heights and dimensions according to the following style [also see “Numerals” section]: *6-foot-5 forward, 6-foot forward, 24-foot jump, He is 6-foot-5, He is 6-feet-10-inches tall.*
- M5 **Event titles:** Capitalize official titles of districts and meets, but lowercase shortened titles: *District 5AAA Championship, District 5AAA, Mid-western League, Southern Valley League, state, the team went to state, district meet.*
- M6 **Field events measurements:** Use figures for track and field events that do not involve running. Type 26-1/2 to express 26 feet, 6 inches (note hyphen between whole number and fraction).
- M7 **Intramural teams:** Capitalize names of intramural teams and leagues: *Poonta Tribesmen, Buddha Warriors, Green League.*
- M8 **Junior varsity:** Capitalize and do not use periods when abbreviating junior varsity. Always abbreviate JV when it is used as a modifier, as in JV team. Otherwise, spell it out: *JV baseball, JV volleyball, JV football, the junior varsity team.*
- M9 **Leagues:** Capitalize and abbreviate — without periods — the names of certain athletic leagues on second and subsequent references: *Portland Interscholastic League on first reference, PIL on subsequent reference; Oregon School Activities Association (OSAA).*
- M10 **Numerals:** Spell out *one* through *nine* and use figures for 10 and above for most other numbers [see D11,D12]. [Also see ordinal numbers in “Numerals” section.]: *8-point lead, 19-point lead, first quarter, second-quarter lead, nine field goals, 10 field goals, sixth place, 10th place, fourth-ranked team, first base, seventh inning, No. 1 team, No. 2 player.*
- M11 **Reporting scores:** Use figures only. When reporting scores, a parallel form should be used [also see D36]. Place a hyphen



✓ CHECK IT OUT...

- **CAPITALIZATION:**
Athletic teams,
organizations and
clubs 14
- **Numerals:**
Measurements
and scores
..... 19



SPORTS CAPITALIZATION

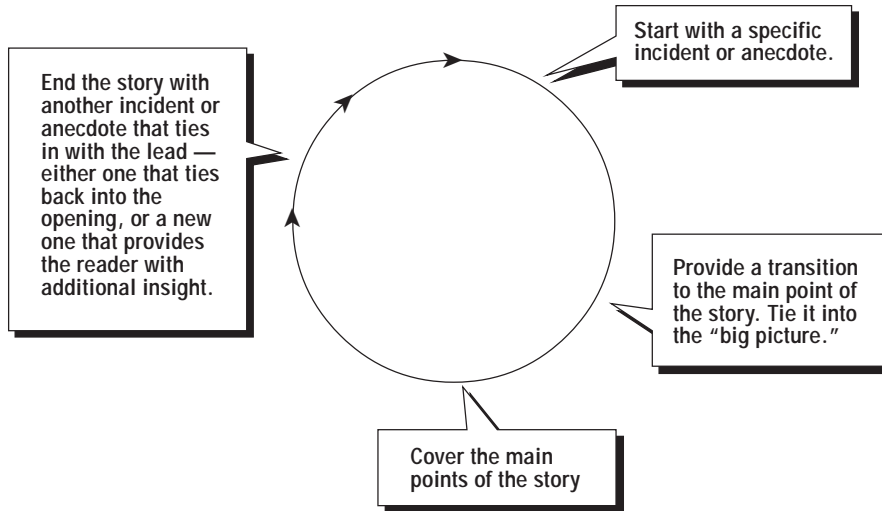
All-America	definitely	halftime	offensive	pre-season
All-league	field goal	JV	opponent	quarterback
All-state	foul line	layup	outdistanced	runner-up
berth	free throw	layin	outfielder	semifinal
bullpen	free-throw line	left-hander	outscore	standout
category	fullback	lineup (noun)	overall	teammate
cross country	goaltending	line up (verb)	play off (verb)	touchback
co-captain	gymnast	long jump	playoff (adj., noun) (playoff	touchdown
defender	gymnastics	man-to-man	berth, made	tournament
defensive	half-court pass	midcourt	the playoffs)	varsity

between the totals of the winning and losing teams: *Wilson lost the match 4-8. Grant beat Jefferson 48-36. They won, 7-2. The final score was 1-0. the score was Wilson 8, Lincoln 6. It was a 5-0 victory.*

- M12 **Reporting records:** Use figures only: *The pitcher's record is now 6-5. The team now has a 12-0-2 record.*
- M13 **Team names:** Capitalize team names: *Trojans, Cardinals, Generals, Green and White.*
- M14 **Teams:** Do not capitalize team designations: *The varsity team, basketball team, soccer team.*
- M15 **Times events:** A colon is used in writing figures that show time and timed events in sports: *They won in 1:02:45.8 (1 hour, 2 minutes, 45.8 seconds). His time was 2:45.8 (2 minutes, 45.8 seconds).*
- M16 **Titles:** Capitalize titles preceding names, except for player positions. If the title is preceded by a qualifying word, use all lowercase: *Coach Jim MacDicken, head coach Dick Beachell, Coach Beachell, defensive coach Jerry Lyons, center James Williams, defensive lineman John Mack, Captain Ruth Barber, co-captain Carl White, Manager John Tolls, varsity baseball coach Mike Clopton.*
- M17 **Two-person team:** Use a slash between names of a two-person team: *team of Jane Smothers/Jan Lido.*
- M18 **Varsity:** Do not capitalize varsity unless it is part of a proper name [also see J8, C31, C57]: *Varsity Rally, varsity basketball team.*
- M19 **Wrestling:** In wrestling, key words to designate a winner are pinned and out-pointed. Designate divisions as 106-lbs division, etc. Do not spell out pounds: *John Sampson, 106 lbs., outpointed...*
- M20 **Yardage:** Use figures for yardage: *The ball was on the 5 yard line. He plunged in from the 2. Smith went for a 7-yard gain. He gained 5 yards.*



THE WALL STREET JOURNAL FEATURE FORMULA



CORVALLIS (AP)—A sweet lesson in the art of kissing turned a bit sour for 26 students at Oregon State University when they learned after class that one of them had come down with chicken pox.

“Wouldn’t you know it, the most contagious time is just before you break out,” said a harried Charlotte Headrick, assistant professor of speech communication, as she posted a “chicken pox alert” on the Mitchel Playhouse bulletin board.

At Thursday’s class, Headrick delivered her ever-popular lesson on the art of kissing on stage: how not to bump noses, who gets the last line, who ends up downstage. Then she passed out peppermints and assigned the 26 class members to kiss someone else at least five times.

“It was a real high-energy class,” said Headrick.

On Friday she got word that a male member of the class had come down with chicken pox and had gone back to his family’s home to recover. He couldn’t be reached for comment.

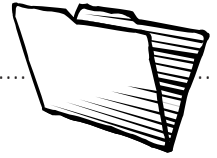
According to a spokeswoman at the Student Health Center, students who haven’t had chicken pox face an incubation period of 14 to 21 days.

There’s nothing much the luckless classmates can do but wait and watch for any symptoms to appear, Headrick said.

And refrain from practicing what they learned in class.

Associated Press
from *The Oregonian*,
Portland, Ore.
1/29/85

editorial



Rule of Thumb: Keep it simple

The editorial represents the newspaper's point of view. It should usually be short, sweet and to the point. Like a good essay, you should have a clear statement of the problem or situation, a discussion of the consequences of ignoring the problem or situation, and a concrete solution to the problem.

HEAD

Organize your thoughts so your reader will understand where you are going with your idea. Start with the cartoon or current event that caught your attention. Then state the problem or issue you are going to write about.

I. INTRODUCTION

The opening paragraphs should get the reader started thinking. These one or two paragraphs should be a provocative, opening statement that captures the essence of the subject and gives a clue to the staff stance.

BODY

Get to the heart of the problem. Give your subject life by presenting facts and evidence. Tell your reader what's going to happen if the problem is not resolved or the issue not settled, and why that's important. Be persuasive by trying to win over the reader to your way of seeing things, acknowledging that you have considered other points of view, and save your strongest argument for last.

II. BODY

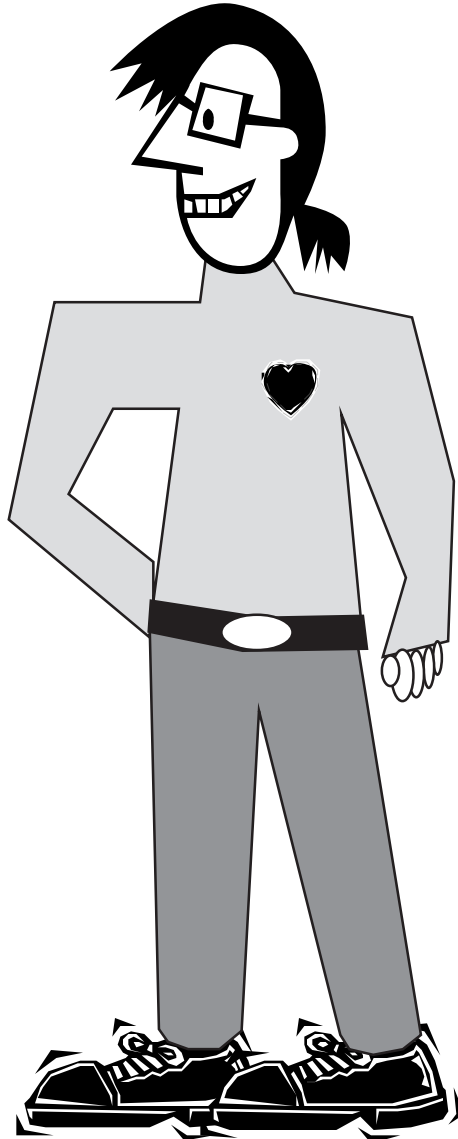
This is the main part of the editorial where facts are presented, the case is built, and the reader becomes convinced. The writer may use information from direct quotes, statistics, similar situations and/or past experiences to support the stand. This part must be organized logically and written clearly and concisely. Also, the body may introduce and rebut the alternative point of view. This rebuttal must be brief and specific.

FEET

What can the reader do to "move" over to your point of view? Is there a specific and concrete solution? What can the reader do to help set the solution in motion?

III. CONCLUSION

The conclusion should serve to set the reader into motion to do something about the problem or issue. This "call to action" gives the reader a sense of direction.



photos

Rule of thumb: Photos show, cutlines tell

PHOTOS

- N1 Directional photos should face the text they accompany.
- N2 When in doubt, run one big photo instead of two smaller ones.
- N3 When using two or more photos, make one dominant, that is, substantially bigger than any competing photo.
- N4 Vary the shapes and sizes of all photos—as well as stories—on a page.
- N5 Every photo should have a clean, clear center of interest.
- N6 Every photo should look natural.
- N7 Every photo should be relevant.
- N8 Every face should be at least the size of a dime.
- N9 Avoid these types of photos, or look for alternatives:
- grip and grin
 - the line-'em-up-and-shoot-'em execution shot
 - the guy at the desk
 - me-and-my-favorite-things
- N10 Crop the photo to:
- enhance the focal point.
 - eliminate unnecessary air, people or distractions from the background.
 - leave air where it is needed, especially mood photos.
- N11 Avoid cropping that:
- amputates body parts.
 - forces the image into an awkward shape.
 - changes the meaning of a photo.
 - shows only a portion of a work of art unless it is labeled “detail.”
 - damages the original photo.
- N12 Use photo spreads for:
- covering a major event.
 - exploring a topic or trend.
 - profiling a personality.
 - telling a story.
 - displaying parts of the whole or places.



✓ CHECK IT OUT...

■ **Copyreading marks:** Using them to mark up manu-script copy 25

■ **Proofreading marks:** Using them to mark up finished pages 32

■ **Bylines:** How to lay out bylines (See J1) 32

A cutline is a line of type which appears underneath the “cut” (or photo). (*Cut* comes from the time when a picture was engraved—or “cut”—onto a piece of metal or plastic.) It can also be referred to as a caption. Some papers use a heading for the cutline called a *catchline* or *overline*, which is usually two or three words and appears with the cutline underneath the photo. In some papers the *overline* appears above the photo, sometimes in runs the width of the photo.

PHOTO MANIPULATION

Journalists should use this test, developed by University of Oregon professors Tom Wheeler and Tim Gleason, to determine whether and how to manipulate, alter or enhance images:

- N13 **The viewfinder test**—Does the photograph show more than what the photographer saw through the viewfinder?
- N14 **The photo-processing test**—A range of technical enhancements and corrections on an image after the photo is shot could change the image. Do things go beyond what is routinely done in the darkroom to improve image quality—cropping, color corrections, lightening or darkening?
- N15 **The technical credibility test**—Is the proposed alteration not technically obvious to the reader?
- N16 **The clear-implausibility test**—Is the altered image not obviously false to readers?

If any of the above tests can be answered “yes,” journalists should not manipulate news photos, should not publish the image(s) in question, or should clearly label images as photo illustrations when editors decide they are the best way to support story content.

PHOTO EDITING

- N17 A former photo editor for *National Geographic* compiled the following list of questions to ask yourself when selecting a photograph:
- Can you justify your selection on a sound editorial basis?
 - Are you looking for a record or snapshot of the event, or do you want the pictures to add depth to the story?
 - Is the photograph more than just technically acceptable and editorially useful?
 - Does the photograph have a mood?
 - Does the picture have photographic qualities that make it appealing, such as strong graphics, interesting light, and forceful composition?
 - Does the photograph tie into and reinforce the text?
 - If the photograph is unusually good, have you reconsidered the space allotted to it?

cutlines



Rule of thumb: Photos show, cutlines tell

CUTLINES

- 01 Every photo must have a cutline. The cutline should touch the photo it describes.
- 02 Cutlines are not indented.
- 03 Cutlines should generally appear underneath the photograph, because that is the first place readers look for it. Cutlines may occasionally be placed to the right or left of the picture as long as it lines up with the top or bottom of the photo.
- 04 Avoid using caption blocks. Readers find it difficult to match the information to the correct photo.
- 05 Leave one inch under the entire width of the photo when planning the page dummy. This space is for the photo credit, cutline and white space.
- 06 Cutlines wider than 30 picas should be divided into two legs if they are more than one line deep.
- 07 Avoid widows in any cutline more than one line deep.

WRITING CUTLINES

- 08 Do not begin with the words *a*, *an* or *the*.
- 09 Use present tense to describe action in a photo.
- 010 Give readers information they cannot get from looking at the photo. Name, time, place and context are all basic to any cutline.
- 011 A cutline should be complete in itself, just like a lead. The reader should not have to read the story to understand the photo (although one of the purposes of the cutline is to get the reader to read the accompanying story).
- 012 Do not begin a cutline with names.
- 013 When identifying members of a group, write "from left," not "from left to right."
- 014 Name people only if they are important to the picture.
- 015 Try to be witty and clever with the catchline if the picture lends itself to that treatment.
- 016 Vary the way you begin your cutlines. Try the following:
 - prepositional phrases — beginning with *at*, *under*, *in...*
 - infinitive phrases — beginning with *to*
 - participial phrases — beginning with verbs ending in *-ed* and *-ly*
 - adjective phrases — beginning with adjectives
 - questions — do not use *you* when asking questions
 - exclamations — catch reader's attention



Make sure your picture faces into the page, but avoid the practice of flopping photos.

cutlines & photo credits

- or play on words — adds humor to caption without getting in the way of the information

- 017 "Above" and "pictured here" are unnecessary.
- 018 The cutline should not repeat information contained in the lead.
- 019 If the picture does not accompany a story, the cutlines should include more detailed information.

DISPLAYING CUTLINES

- 020 **One column mug shot:** Put the name on the first line, and a brief description on the second line.

STAN BLAIR

Retiring after 38 years

- 021 **One-line:** This type of cutline can run the entire width of the picture and is limited to one line. It is used in photo essays or with a group of related photos. Do not use a catchline with one-line cutlines.

- 022 **Text cutline** for multi-column photos, with or without stories: Begin with a catchline (usually two or three clever words) followed by an em dash, and follow with the text of the cutline.

- A picture without a story should have a more complete cutline:

HIGH-CLASS CARPOOL — Janitors and students were shocked early on Friday, Feb. 28, to discover a 1980 gold Mercedes-Benz sedan in the deep end of the pool. The car disappeared from the house of Margaret Miller, a Wilson-area resident, the night before. It took the tricky maneuvering of several tow trucks to remove the car from the pool. Damage to the car was estimated at \$3,000, and damage to the pool was estimated at \$1,500.

When designing a photo essay such as the one on the following page, choose one excellent image and make it dominant, usually three times larger than any other photo on the page.

PHOTO CREDITS

- 023 Photo credits are set in one line and positioned under the lower right-hand corner of the photo. It contains the photographer's name, a slash (/), and the source of the photo.

Lotus Wolf/Statesman

- 024 Every original photo must carry a photo credit, including file photos.

THE PICTURE

photo coverage

Plan ahead for the types of photos you will need. Shoot several location shots, then go on to group shots, closeup shots, and detailed parts-of-the-whole shots.

► This photo of students is a group shot.



▼ This photo of a dance instructor is a closeup shot



▲ This kind of photo is a parts-of-the-whole, showing detail we might otherwise miss.



▲ This photo of the dancers is an location shot. It shows the room in which all the action takes place.

◀ This is another closeup shot of a dancer, this time a profile.

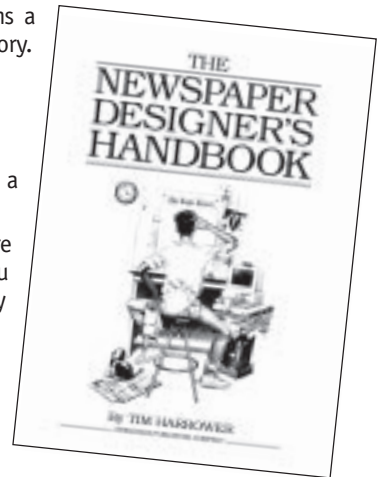
layout & design



Rule of thumb: Organize the news for easy reading.

PAGE DESIGN

- P1 **The strongest story goes at the top of the page.** Strong refers to news value, impact, or appeal.
- P2 **As you move down the page, stories become less significant.**
- P3 **Page position dictates headline size.** The lead story will have the biggest headline. Headlines then get smaller as you move down the page.
- P4 **Stories should be shaped like rectangles.** This keeps pages neat and well-organized.
- P5 **Design pages which include both horizontal and vertical modular units.**
- P6 **Leave as much of the page as possible free of fixed elements.**
- P7 **Make every page at least one-third art.** Art includes photos, graphics, teasers and display type. Some pages might include even more art than that.
- P8 **Give each page a dominant photo or element.** Doing so means a larger number of readers will be drawn into the accompanying story. They also tend to read more of the story.
- P9 **Form follows function.**
- P10 **Keep it simple.**
- P11 **Box a story to give it visual emphasis.** When you put text inside a box, the text must be at least 2 picas narrower.
TIP: To figure out how wide the legs inside a box should be, measure the width of the box in picas, decide how many legs of text you want, subtract 1 pica for each gutter inside the box, and divide by the number of legs of text.
- P12 **Use balance and contrast design.** This style contrasts shapes, sizes and weights in modular, or rectangular, blocks. This style effectively displays photos and packages the news in an endless variety of ways. It also allows designers to display several important stories on the same page.



The best book on the subject of practical design and layout for newspapers is *The Newspaper Designer's Handbook* by Tim Harrower.

CONTRAST

Contrast consists of differences between items: *size, weight, form, shape, placement, structure, posture*

WEIGHT

Weight, as a design factor, consists of:

- *black* represented by heavy type such as headlines, rules, boxes, photos, artwork, and gray screens.
- *gray* represented by copy and other text such as cutlines.
- *white* represented by planned areas of white space in which no type appears.

When a kicker is used with a main headline on a story, for example, the area to

layout & design

the right of the kicker is planned white space, the headline is black weight and the text is gray weight.

- P13 **Divide the page roughly into quarters, giving each quarter some black weight.** Anchor some of the black weight near the center of the page.
- P14 **Contrast large areas of black weight with less black weight (and more gray and white weight) in the opposite corner.** This can be achieved, for example, by contrasting a large vertical photo in the top right corner with a smaller, horizontal photo or artwork in the lower left corner.
- P15 **Avoid grouping all the photos or graphics on one side of the page.**
- P16 **Use the dollar bill rule.** Place a dollar bill anywhere on the page, and it should touch one of the black elements. If it doesn't, redo the layout.
- P17 **Use boxes as visual fences.**
- P18 **When drawing the page dummy, write *fit, cut or jump* in the first column of the story.** This tells the paste-up crew whether they have to make the story fit, can cut the story to fit, or can jump the story to another page.
- P19 **Do not, as a rule, jump stories from Page 1 unless they have high readership appeal.**
- P20 **Include a digest on Page 1 each issue promoting a feature, opinion and sports story.**
- P21 **Page 1 formula:** 1) A light feature or human interest story and/or photo; 2) an academic story; 3) a school activity story (advance), and 4) a tie-in story to an in-depth, editorial, national news or other related story.
- P22 **Inside page formula:** Each inside page should have a major, dominant element (either a feature or news story with photo or art), with a variety of news, feature, round-ups, advertisements, or other special features.

STORY DESIGN

- P23 **Arrange body type in columns of equal depth.** Horizontal layout makes a story look shorter and is less threatening to readers. No leg of type should be longer than 8 inches.
- P24 **Never change column widths within a story.**
- P25 **Use L-shaped wraps with story/photo combinations.** The headlines goes over the story/photo unit. An L-shaped copy block is the best alternative to columns of equal height. It creates a strong visual relationship between the story and photo.
- P26 **An alternative to the L-wrap is to run the photo on top followed by the cutline, headline and story underneath.** This is based on the

✓CHECK IT OUT...

The elements of powerful pages

The Poynter Institute

Visuals that bolster stories

Photos and graphics should communicate and communicate clearly. Do your pictures tell pieces of the story, show its drama, or document its occurrence? Is the story very focused, and do the visuals reflect that focus?

Headlines and cutlines that reinforce the visuals

Research tells us that readers look first at dominant visuals, then to adjacent headlines to make sense of the art. Do your visuals and headline support each other? Is the thrust of the story clear at a glance? If it is not, chances are good readers will simply turn the page.

Nothing extraneous, nothing left out

The presentation of a story should be as thoughtful as the story itself it shouldn't have holes or redundancies. Particularly when putting photos together in a package, think about the main photo as the lead or a key point of the story. Plan, scale, and arrange art so that a reader can quickly grasp the nut of the story.

Innovation

Don't introduce gimmickry to a page for the sake of novelty. But look for interesting ways to illustrate a story that help to quickly convey the meaning of the story.

layout & design

fact that most people read out of the bottom of a photo.

- P27 **Use 1 pica of white space between all elements, such as headline and story, cutline and headline, photo and cutline, rule and story, etc.**
- P28 **Use headlines to bring together elements such as a picture and a story which must be related.**
- P29 **Use Reverse labels to package several related elements.** Use it either black or screened to 10 percent gray.
- P30 **Provide contrast by using different weights and sizes of type.**
- P31 **Create contrast with headlines.** Ideally, every story should have two decks of type — one in Black and one in Light or Regular. The contrast between the two decks is what helps create contrast. If one style of type is used too often on a page, the weight of the headlines will not balance on that page. Light headline must be larger than a Black headline to create the same impact. Using Black improves headline counts, since it does not have to be as large to carry the page. to avoid putting too much weight on one part of the page, though, and to even out excessive contrast, use a variety of style from the same family (such as Helvetica). Consider using Black for feature stories, bold for news. This creates visual variety and also allows readers to quickly identify feature stories.
- P32 **Never bump headlines.** This concentrates type on one area of the page and can upset the balance of the rest of the page. Readers may mistakenly read from one multi-column headline into another. But if you must, you can minimize the damage by:
- contrasting styles, fonts or sizes: If one is large, make the other small. If one is bold, make the other light.
 - boxing one of the stories.
 - writing the headline on the left a bit short.
- P33 **Do not tombstone multi-column heads.**
- P34 **Use subheads in stories which may be important but not necessarily interesting, and on long stories where they relieve the monotony of the gray and help sell the story.**

PHOTOS

- P35 **Photographs, artwork, boxes and gray screens should be used to separate elements.**
- P36 **Do not bump unrelated photographs or artwork.** It concentrates weight in one place on the page and, more importantly, readers may believe the two are related because of their proximity.
- P37 **Every page should have a photo, artwork or shaded box.**
- P38 **Pictures run at the top of a page help prevent tombstoning of headlines.**
- P39 **To break up multi-column bumping heads, use a one column photo or graphic in the last column that extends up into what would usually be the headline area.**
- P40 **Hang all graphs, pulled quotes and photos off the headline.** Do not bury them in the middle of the story.

Writing-Editing-Design plan

Staff

Maestro _____

Writer(s) _____

Artist(s) _____

Photographer(s) _____

Copy Editor _____

Deadlines _____

Photos & Art _____

Final Outlines _____

Final Story/Sidebar Copy _____





Final Deadline Check _____

Quick Read Menu Ideas

<input type="checkbox"/> Quote collection A series of comments on a topic by newsmakers or students	<input type="checkbox"/> Glossary A list of specialized words and definitions that helps readers understand topic better	<input type="checkbox"/> Timeline A chronology of events highlighting key moments in the history of a person, place or issue
<input type="checkbox"/> Opinion Poll A sampling of opinion gathered scientifically	<input type="checkbox"/> Checklist A list of guidelines or questions that allows readers to assess needs or itemize key points	<input type="checkbox"/> Retings A list of items that lets critics make predictions or evaluations
<input type="checkbox"/> Man-on-the-street A sampling of opinions gathered randomly or from opinion leaders	<input type="checkbox"/> Q&A Recreates a verbatim dialogue between the reporter and the newsmaker	<input type="checkbox"/> Fever or Line Chart Measures change over time by plotting points on a graph
<input type="checkbox"/> Fast-Fact Box Nuggets of news that give readers a quick look at the 5 Ws and H	<input type="checkbox"/> Map A visual way to give geographical information to readers	<input type="checkbox"/> Bar Chart Compares two or more items visually through side by side columns
<input type="checkbox"/> Bio Box Brief profiles of people or organizations in the news, often in list form and itemized by key characteristics	<input type="checkbox"/> Diagram A plan or drawing that shows how something works or explains key parts	<input type="checkbox"/> Pie Chart Compares parts that make up a whole, usually in percentages
<input type="checkbox"/> List A series of names, facts, etc., that add context to the story	<input type="checkbox"/> Step-By-Step Guide Breaks-down a complex process by taking readers through it one step at a time	<i>We would like to acknowledge Duck Ryan for pioneering the maestro strategy and Tim Harrower for developing package planning forms, from which this one is derived.</i>
<input type="checkbox"/> Quiz A list of questions that provide a chance for readers to interact with the story		

Photography Plan

Set the Scene _____	Close-up/Detail Shots _____
Group/Relationship Shots _____	Parts of the Whole _____

Team/Page Editors	
Story/Count - fit, cut, jump	Inches
1.	
2.	
3.	
4.	
5.	
Photos/Art Shape | or -	Size
1.	
2.	
3.	
Advertisements	Size
1.	
2.	
Symbols	Approvals
Art  Copy flow 	Ad manager _____
Photos  Head Specs 3-30-1	Photographer _____
Headline XXXXXXXX Caption 	Editor _____
	Adviser _____

Coverage Plan

Story Idea _____

Questions Readers Will Ask

1. Why should I care? What's in it for me? _____

How will you answer? Headline Photo Outline Text Sidebar

2. Why should I care? What's in it for me? _____

How will you answer? Headline Photo Outline Text Sidebar

3. Why should I care? What's in it for me? _____

How will you answer? Headline Photo Outline Text Sidebar

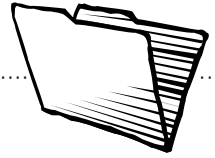
Headlines/Decks

Main Headline: _____

Deck: _____

WED, for Writing-Editing-Design, is a team coverage planning system. It works because the team members plan the package together, and each has the time to do the job well. It also considers the story from the reader's point of view, which has always been a hallmark of great publications. Working through the sections of a page planning form results in an action plan for each team member.

headline writing



Rule of Thumb: Sell the sizzle, not the steak

PRINCIPLES:

- Q1 **A headline summarizes the story.** It highlights the main elements of the story. It is not a label. It uses picture nouns and action verbs. It tells readers what kind of story it is as well as what the story is about.
- Q2 **Headlines help organize the news for readers.** They show where one story ends and the next one begins, serving as a visual cut-off rule.
- Q3 **Headlines package feature and in-depth stories.** Often, this kind of headline takes the form of a logo or title, and is set in a special type style which complements the story and/or photos. In such cases, it is one of many related elements which are usually organized within a box.
- Q4 **The headline sells the story to the readers.** It is like bait in that it should lure readers into the lead. The lead should then hook the reader into finishing the story. As they say in advertising, "Sell the sizzle, not the steak."
- Q5 **Headlines prioritize the news for readers.** Stories with big headlines are generally more important than stories with smaller headlines. Stories which go across one or two columns are less important than those which go across three, four, five or six columns.
- Q6 **Headlines reflect the style and personality of the newspaper.** *Style* is reflected in the publication's standing heads and logos, the type style used and the way headlines are displayed. *Personality* is reflected in the way editors and writers look at the news and how they employ humor, wit and cleverness.

HEADLINE WRITING RULES:

The headline bloopers in this section really appeared in American newspapers. Can you spot them? Can you explain the headline error or figure out the double meaning?

- Q7 **Use the same headline style throughout the newspaper:**

DO THIS: Use **downstyle in writing headlines** (also called "sentence headline" style). Write the headline as you would a sentence, capitalizing only the first word and proper nouns, but omit articles (*a, an, the*), substitute a comma for some conjunctions, and do not put a period at the end of the headline.

OR THIS: Use **upstyle in writing headlines**. Capitalize all words except articles (*a, an, the*), conjunctions and prepositions of four or fewer letters. Capitalize the shorts words when they are used to begin lines. Use lowercase when "to" is used in an infinitive when it does not begin a line.

—Conjunctions joining two clauses of equal weight: *and, or, but, for, yet, while, nor*.

—Conjunctions joining two clauses of unequal weight: *after, although, as, as if, before, how, if, since, so, through, unless, when, where, while*.

—Conjunctions that work only in pairs: *neither/nor, either/or, not only/but, whether/or*.

—Most commonly used prepositions: *at, by, for, from, in, of, on, to, with*.

headline writing

—Simple and compound prepositions that are used less frequently: *aboard, about, above, according to, across, after, against, ahead of, along, among, around, because of, before, behind, beside, besides, between, beyond, but (meaning except), concerning, contrary to, despite, down, due to (replacing because of), during, inside, into, in spite of, near, next to, out of, over, past, per, though, throughout, toward, under, until, upon, within, without.*

Use all caps sparingly. This type of headline is hard to read, especially in narrow columns. The letters take up more space than either upstyle or downstyle headlines, forcing the headline writer to work with fewer and shorter words. They are best used for briefs or other standing heads.

- Q8 **Headlines should be written so they fit uniformly, usually from column edge to column edge.** In a headline with more than one line, all lines must be approximately the same length, even if that means making them all several counts short.
- Q9 **Each line of a head should express a complete thought.** In a sense, a headline is constructed of lines of thought units which, when taken as a whole, form a complete idea, much like poetry.

Dad wants baby left on airliner

- Q10 **The primary headline should contain the most important information from the story.** Primary headlines are written from the lead of the story. Headlines should consider the reader's point of view, answering the question, "Why should I care?"

Cheap\$kate\$ guide to prom

or

Know the suicide signs

- Q11 **Kickers, hammers, or subsequent decks should clarify the main line or present new information.** Key words from the main headline should not be repeated in the kicker or deck.

Dismemberment killer convicted

"Thank God the jury could put the pieces together"

- Q12 **Word economy is the key to successful headline writing.** Use crisp, short, definite and specific words to make headlines as lively and colorful as possible. The headline should contain picture nouns, action verbs and selective description. Every word must count. Use as many facts — and as few words — as possible.

Dentist receives plaque

- Q13 **Feature stories require feature headlines.** Features are different from other forms of writing. Headline writers must not give away the end of a feature story,

headline writing

or its “punch line.”

Wily granny
nabs intruder
with her .38

Q14 Don't use the school's name or initials in headlines. The newspaper is about the school; therefore, to use it is redundant. It also uses valuable space which should instead be used for other information.

Q15 Don't use names in headlines unless a person is being recognized for an achievement or the person is well-known.

Clinton makes
domestic violence
appeal to men

Q16 Don't editorialize or interpret in headlines.

Reagan: a peril too close to home

Q17 Use active voice and strong, colorful nouns and verbs in headlines.

Q18 Avoid unintended double meanings:

Actor sent to jail for not finishing sentence

Q19 Avoid awkward attempts at alliteration, but don't avoid a natural opportunity to use it.

HEADLINE GRAMMAR:

Q20 Put an action verb, expressed or implied, in every headline:

Student punished
for hazing frosh

Q21 Do not begin with a verb, preposition, article or conjunction. Beginning with a verb turns the headline into a command, which usually results in an unintended meaning:

Eat right before surgery

or

Kill bill, says Newt

headline writing

- Q22 Avoid the verb form *to be*. In most cases, a more suitable verb can be substituted. This is weak [See N24]:

Weak:

Matson to be at D.C. conference

Better:

Matson to speak in D.C. next week

- Q23 Use present tense verbs in writing headlines describing past events. Past tense is appropriate on occasion, but a majority of headlines are written in present tense because it is easier to understand and it uses fewer words:

Lincoln gives Techmen wake-up call

- Q24 Use future tense verbs to write headlines about future events:

Delaney to advise students

- Q25 Use the *-ing* verb form to write headlines about events that are happening at the time the newspaper is distributed:

Bank of America merging with NationBank

- Q26 Use numbers in headlines only if they are important. Avoid starting a headline with a number. When numbers appear in a headline, they should be written as figures:

12 Americans killed in embassy bombings

- Q27 Do not abbreviate days of the week in headlines:

Services for man who refused to hate Thursday in Atlanta

- Q28 Abbreviate the month only when a specific date follows it:

October time for ancient rites

and

Halloween dance on Oct. 31

- Q29 Don't use articles of speech (*a, an, the*) in headlines unless the words are part of a title.

- Q30 Substitute a comma for the conjunction *and*:

Gang member tells of violence, killing

headline writing

- Q31 Use single quote marks in place of double quote marks in a headline:

Sims, Venables land
'Wizard of Oz' leads

- Q32 Don't split a verb phrase:

**Delegates chosen to
go to Youth Legislature**

- Q33 Don't split a preposition and its object:

Belfast man
charged *for*
Harrods *bomb*

- Q34 Don't separate an adjective and the noun it modifies:

**Seniors will hold *spaghetti*
dinner fundraiser next week**

- Q35 Don't split names that belong together:

Police charge *Tom*
Curtis with crimes

- Q36 Use the active voice unless it plays up minor elements at the expense of the feature:

Steinway crowned
homecoming queen

not

**President crowns
Steinway queen**

- Q37 Don't permit tense conflicts when using time words:

*Police officer wrestles
lurching patrol car
away from baby*

headline writing

- Q38 Use abbreviations only if they are well-known. When initials are used, do not use spaces or periods between letters.

DT kicks its way into spotlight

- Q39 Never hyphenate a headline.

HEADLINE FORMATS:

This section shows some examples of headline displays, but does not attempt to tell you how to lay out and balance headlines on a page. That is dictated partly by the content of the story, whether photographs are available, and the style used to lay out and design the newspaper. That is discussed in greater detail in the Layout & Design section.

A format that is not listed here may be used if it is consistent with the principles governing the newspaper's layout, design and headlines, discussed in other sections of this stylebook. Check with the editor and adviser before proceeding with a format that differs from those listed here.

Remember, headlines should fit from column edge to column edge [see J8], and the main line of a headline should be in a contrasting font from the kicker or secondary deck.

- Q40 **Banner or crossline**— This is a large one-line headline that goes across three, four, five or six columns. Avoid having too many of these on one page.
- Q41 **Boxed headline** — Boxed heads are two picas shorter than regular headlines. This maintains the 1 pica margin between the box line and the copy.
- Q42 **Deck** — A deck is a second headline for the same story. It gives additional information to the reader. Decks are set in a contrasting face to the main headline. The type and size in a deck is smaller than in the main headline. It is also used to refer to different parts of the same headline.

Benson upsets top-ranked Grant

*Tight end Lyday
leads Techmen
to 67-64 victory*

- Q43 **Hammer** — Hammers are twice the point size and half as long as the main headline. Hammers should be used sparingly. They are often most effective on pages that are grey, such as opinion pages.

Ignorance

What you don't know could kill you

headline writing

HEADLINE SIZES AND NUMBER OF LINES

If a headline is this wide (in columns):	1	2	3	4	5	6
Then the range of its size can be:	14– 18	24– 30	30	30– 36	36– 48	48– 60
and the number of lines should not exceed:	3–4	2–3	1–2	1	1	1

- Q44 **Kicker** — Kickers are half the point size and half as long as the main headline. Kickers should be used sparingly. They are a good way to build some white space into a layout.

Loss shocks many

Counselors help grieving students

- Q45 **Slammer** — A combination of a bold kicker and a cross line head on the same line separated by a slash or a colon and set in the same size of type:

AIDS: Discrimination unwarranted

- Q46 **Read-in** — This is an informal deck which is completed by reading directly into the main headline. It is usually set in 14 or 18 point.
- Q47 **Read-out** — This is an informal deck that reads out of the main headline. It is not counted to fit perfectly from column edge to column edge. It is usually in 14 or 18 point.
- Q48 **Round-ups** — These are used to organize many different elements in a neat, readable package, such as News briefs, Sports briefs, Letters, Editorials and Scoreboard.
- Q49 **Side-saddle** — The headline is positioned to the left of the story, not over it. In no case can body type appear higher than the headline. Side-saddle heads, also called “naked wraps,” can also appear in a box with the headline intersecting the line on the left. this type of headline should not be used on Page 1. Use it - when you need to build some white space into your layout.
- Q50 **Tripod** — A short word at the beginning which is twice the point size of the rest of the headline, followed by two lines of type at half the point size, one above the other.
- Q51 **Dutch wrap** — This is usually done at the top of a page, and the head goes over several columns of the story, but not all.

writing the feature headline

by Nancy Kruh, ASNE Bulletin

10. *Don't relentlessly play off the subject's name:*

Jane is Fonda making movies

or

Kenneth is a real Starr

Avoid parentheses, dashes, ellipses and semicolons;, which make the headline ugly and difficult to read:

Naughty but (n)ice cream

Avoid overused phrases:

Yes, Virginia, there is a Santa Claus

Yes, Santa Clause, there is a Virginia

A sign of the times

'Tis the season

The times they are a'changing

9. *Use opposites such as up/down, rich/poor:*

Alexander Haig: In power and out of control

8. *Change a word in a well-known phrase:*

Physician, heal thy penmanship

or

They're only young twice

7. *Rhyme words:*

Saucy Aussie

6. *Use a word with two meanings (but only if both meanings are appropriate):*

He has few reservations about hotels

or

**The business of having a baby
is not all in the delivery**

5. *Slightly alter spelling and pronunciation:*

The musician with sax appeal

4. *Alter spelling, but not pronunciation:*

Morris the Cat gives paws to writing career

Note that the headline would make sense if the word were spelled *pause* or *paws*. An important rule of thumb: Wordplay should be employed only when all reasonable interpretations of the headline are appropriate.

3. *Turn an expression into a catchy headline by switching words:*

Sculptor has stones of heart

2. *When you rely on cliches, don't allow them to be trite.* For instance, "A chip off the old block" would not be clever if accompanying a story about a son who has taken up his father's profession — unless, of course, the father is a carpenter. You can freshen a cliché by putting it in an unpredictable context:

Coffee isn't his cup of tea

or

A Dalmation at a fire station? Hot dog!

1. *Draw upon common sayings associated with the main theme of the story.* For example, a story about a professional clown brings to mind an assortment of well-known expressions: "Send in the clowns," "class clown," "a real bozo," "clowning around," "act the clown," "court jester," "put on a happy face," "tricks of the trade." (You can find many idiomatic expressions in *A Dictionary of American Idioms* by Maxine Tull Boatner and John Edward Gates.) The published headline:

**Just because he's a clown
doesn't mean he's a bozo**

headline quiz

How good is your headline? Take this quiz and see.

ADD 3 POINTS IF YOUR HEADLINE:

- Fits the space from column edge to column edge
- Includes a lively verb
- Uses present tense for revealing past events
OR Uses future tense (to) or the infinitive for headlines telling of future events.
- Uses active voice, unless it plays up minor elements at the expense of the feature.
- Conveys the message quickly and effortlessly
- Sells the sizzle, not the steak
- Uses short, positive words, avoiding clumsy terms
- Uses single quotation marks, never double
- Uses the comma in place of the word AND
- Uses only commonly accepted abbreviations easily understood by readers
- Has lines of equal length
- Capitalizes proper names
- Makes sense by itself
- Is specific
- Abbreviates the month when followed by a date

SUBTOTAL A

SUBTRACT POINTS IF YOUR HEADLINE:

- Repeats information or important words in subsequent lines or decks (minus 3)
- Splits verb phrases between lines (minus 5)
- Splits between lines an adjective and the noun it modifies (minus 5)
- Separates between lines names which belong together (minus 5)
- Begins with a verb (minus 10)
- Uses the passive verb form *to be* if a more suitable verb can be substituted (minus 3)
- Editorializes (minus 3)
- Is a label (minus 5)
- Has tense conflicts when using time words (minus 3)
- Uses articles *a, an, the* (minus 3)
- Misses the point of the story (minus 5)
- Uses school name or initials (minus 10)
- Includes the word *students* (minus 10)
- Has unnecessary words (minus 3)
- Is awkward (minus 3)
- Has style errors (minus 3)

SUBTOTAL B

SCORING:

SUBTOTAL A _____
 SUBTOTAL B – _____
 TOTAL = _____

- 40–45 **EXCELLENT.** You’ve mastered the art of writing headlines. This headline does its job!
- 30–39 **NEEDS WORK.** You’re on your way to writing good headlines. Go back to the scoring guide and fix the problems, then try again.
- 20–29 **SERIOUS PROBLEMS.** Review the chapter on headlines and figure out where you went wrong. Fix the problems and try again.
- 0–19 **START OVER.** You got off to a bad start. Scrap what you’ve done and start over again.

page editor's checklist

Check off each box when each job has been completed:

- Editor approval of page dummy
- Adviser approval of page dummy
- Headlines completed
- Photos completed
- Photo credits positioned under right corner of photograph
- Cutlines completed for each photo
- Page proofread twice and initialed by two different proofreaders for:
headline errors, jumps read correctly, jumps go to the correct page, jumps come
from the correct page, stories positioned correctly, typos
- All names double-checked for spelling and identification
- Bylines included according to policy
- Corrections made
- Editor approval of final paste-up

rules & borders














Rule of Thumb: Keep it simple

USE RULES TO:

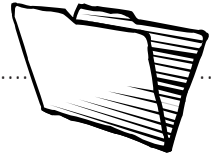
- build logos, bylines and other standing heads
- create boxes for stories, graphics and ads
- build charts and graphs
- decorate feature designs and headline displays
- separate elements from each other
- border photos

- R1 Every box must have only four sides.
- R2 Use a 1 point rule to separate an unrelated photo and story.
- R3 Use a 1 point rule for boxes around stories.
- R4 Use of lines can be functional or decorative.
- R5 Boxed text must be 2 picas narrower than the usual column. A 2 column story normally set 24 picas would be set 22 picas wide in a box.
- R6 Do not use rules to underline text (underscoring).
- R7 Do not use rounded corners.
- R8 Avoid thick frames and fat shadows.

- R9 Unless otherwise specified, ads should have 2 point borders.
- R10 Use plain, simple borders for ads. The message should attract the reader's attention, not the border.
- R11 All ads must have borders.

	Hairline
	1 point
	2 point
	4 point
	6 point
	8 point
	12 pint
	Harvard Rule
	Coupon
	Coupon
	Dots

advertisements



Rule of thumb: Think of the customer's needs.

ARRANGING ADS ON THE PAGE

- S1 Arrange ads consistently throughout the publication, beginning at the bottom of each page, using one of the following styles:

DO THIS: **Modular style.** This ad layout arrangement creates a clean, organized page. The ad block forms a rectangle or an "L." It also provides a cleaner separation between editorial matter and advertisements. The "L" is stacked to the outside of the page. Anchor large ads at the bottom or inside of the page, then place the smaller ads on top of and around the larger ads. Because this arrangement requires smaller ads to be stacked on top of larger ads, every ad will attract the reader's attention. Some ads may be "buried," in that no copy will touch them, but studies show readership of these ads is just as high as the "L" style.

OR THIS: **Inverted Pyramid style.** For the inverted pyramid style, stack the ads to the outside of the page. On two facing pages, the editorial matter forms an inverted pyramid.

OR THIS: **Theme style.** Ads can be grouped by subject matter when appropriate. Restaurant ads for the Prom or entertainment ads for theaters, for example, can be organized within a box or shaded area. Be careful, though. Some merchants object to having a competitor's ad next to their ad.

- S2 **Avoid bumping art, photographs or boxes with ads** unless they extend up into the news hole.
- S3 **Don't place coupon ads on back-to-back pages.** Readers must be able to clip and use both coupons.



ADVERTISEMENT DESIGN

- S4 **Advertisements sell products, services or ideas.** Some publications do not or cannot allow ads for ideas, including political or issue-oriented advertisements.

Products

- CDs, sporting goods, clothes, gifts, flowers, food, books, games, jewelry, videos, appliances, computers, cars, bicycles, food, cosmetics

Services

- restaurants, repair shops, hair salons, tanning salons, gyms, health clubs, classes, lessons, dance clubs, cleaners, photo studios

Ideas

- political, armed forces recruiting, clubs, counseling department, vocational schools, colleges and universities, governmental agencies, health clinics

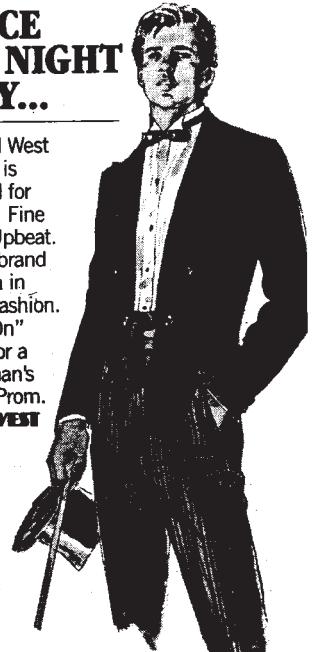
advertisements

- S5 The message of the ad — not the border — should attract the reader's attention. Unless specified by the client, ads should have a 2 point border.
- S6 Every ad should have these five elements:
- Art or photo and caption** to draw the reader's attention to the ad;
 - Benefit headline** to suggest what's in it for the reader, arouse interest, and appeal to reader desires. Long headlines sell more merchandise than short ones.
 - Copy—the pitch**—to create desire for the product and provide evidence for product claims. According to research, longer copy sells better than art or photo graphs.
 - Close and Action** to get the reader into the store to purchase the product or to accept the idea.
 - Identification** to give the reader all information necessary to act, including name and location of store, hours, telephone number, directions.
- S7 The advertiser must review a proof of the proposed ad and approve it before the ad can run. Generally major revisions at this point are not allowed. Approval is necessary in order to run the ad. Once approval is granted, the advertiser is responsible for any errors that appear in the ad. Usually payment accompanies approval.
- S8 Sell the sizzle, not the steak.
- S9 Unless otherwise specified, ads should have 2 point borders.
- S10 Use plain, simple borders for ads. The message should attract the reader's attention, not the border.
- S11 All ads must have borders.
- S12 Effective advertising first considers what the consumer wants rather than what the business has to sell.
- S13 Good advertising appeals to one or more of the 10 basic human needs. Will the product, service or idea:
- Make the purchaser feel more important?
 - Make the purchaser happy?
 - Make the purchaser more comfortable?
 - Make the purchaser more prosperous?
 - Make the work easier for the purchaser?
 - Give the purchaser greater security?
 - Make the purchaser more attractive or better liked?
 - Give the purchaser some distinction?
 - Improve, protect or maintain the purchaser's health?
 - Appeal to the purchaser as a bargain?

DANCE THE NIGHT AWAY...

The Lord West Spencer is designed for dancing. Fine tuned. Upbeat. Racy. A brand new idea in Formal fashion. "Right On" styling for a young man's fantasy Prom.

LORD WEST



**Renaissance
Bridal**

Old Mill
Shopping Center
Omaha, NE
498-0900

This ad effectively employs everything you've learned in this chapter. The art directs your eye down the copy. Notice how the cane points to the name of the store, and how the leg directs you to the store's address. The pitch contains some basic advertising appeals. The white space is effectively distributed throughout the ad.

press law



Rule of thumb: The law tells us what we CAN do.

- T1. **Students cannot publish or distribute libelous material.** Libelous statements are provable false and unprivileged statements that injure an individual's or business's reputation in the community. If the allegedly libeled party is a "public figure" or "public official" as defined below, then school officials must show that the false statement was published "with actual malice," i.e., that the student journalists knew that the statement was false, or that they published it with reckless disregard for the truth — without trying to verify the truthfulness of the statement.
 1. A public official is a person who holds an elected or appointed public office.
 2. A public figure either seeks the public's attention or is well known because of personal achievements.
 3. School employees are public officials or public figures in articles concerning their school-related activities.
 4. When an allegedly libelous statement concerns a private individual, school officials must show that the false statement was published willfully or negligently, i.e., the student journalist who wrote or published the statement has failed to exercise reasonably prudent care.
 5. Under the "fair comment rule," a student is free to express an opinion on a matter of public interest. Specifically, a student may criticize school policy or the performance of teachers, administrators, school officials and other school employees.
- T2. **Students cannot publish or distribute material that is "obscene as to minors."** "Minor" means any person under the age of 18.
 1. Obscene as to minors is defined as material that meets all three of the following requirements:
 - a. The average person, applying contemporary community standards, would find that the publication, taken as a whole, appeals to a minor's prurient interest in sex; and
 - b. the publication depicts or describes, in a patently offensive way, sexual conduct such as ultimate sexual acts (normal or perverted), masturbation, and lewd exhibition of the genitals; and
 - c. the work, taken as a whole, lacks serious literary, artistic, political, or scientific value;
 2. Indecent or vulgar language is not obscene.
- T3. **Students cannot publish or distribute material that will cause "a material and substantial disruption of school activities."**
 1. Disruption is defined as student rioting; or substantial seizures of property; or substantial student participation in a school boycott, sit-in, walk-out, or other related form of activity. Materials such as racial, religious or ethnic slurs, however distasteful, are not in and of themselves disruptive under these guidelines. Threats of violence are not materially disruptive without some act in furtherance of that threat or a reasonable belief and expectation that the author of the threat has the capability and intent of carrying through on that threat in a fashion not permitting acts other than suppress-

press law

sion of speech to mitigate the threat in a timely manner. *Material that stimulates heated discussion or debate does not constitute the type of disruption prohibited.*

2. For a student publication to be considered disruptive, specific facts must exist upon which one could reasonably forecast that a likelihood of immediate, substantial material disruption to normal school activity would occur if the material were distributed or has occurred as a result of the material's distribution. Mere undifferentiated fear or apprehension of disturbance is not enough; school administrators must be able to show substantial facts that reasonably support a forecast of likely disruption.
3. In determining whether a student publication is disruptive, consideration must be given to the context of the distribution as well as the content of the material. In this regard, consideration should be given to past experience in the school with similar material, past experience in the school in dealing with and supervising the students in the school, current events influencing student attitudes and behavior, and whether there have been any instances of actual or threatened disruption prior to or contemporaneously with the dissemination of the student publication in question.
4. School officials must protect advocates of unpopular viewpoints.
5. "School activity" means educational student activity sponsored by the school and includes, by way of example and not by way of limitation, classroom work, library activities, physical education, official assemblies and other similar gatherings, school athletic contests, band concerts, school plays, and scheduled in-school lunch periods.

- T4. **Advertising is constitutionally protected expression.** School publications may accept advertising. Acceptance or rejection of advertising is within the purview of the publication staff, who may accept any ads except for those for a product or service that are illegal for students. Political ads may be accepted. The publication should not accept ads only on one side of an issue or election.

This material was prepared by the Student Press Law Center, 800 18th St., NW, Suite 300, Washington, DC 20006. 202/466-5242.

ethics



Rule of thumb: Ethics tells us what we SHOULD do.

U1 Ask these 10 questions to make good ethical decisions:

1. What do I know? What do I need to know?
2. What is my journalistic purpose?
3. What are my ethical concerns?
4. What organizational policies and professional guidelines should I consider?
5. How can I include other people, with different perspectives and diverse ideas, in the decision-making process?
6. Who are the stakeholders—those affected by my decision? What are their motivations? Which are legitimate?
7. What if the roles were reversed? How would I feel if I were in the shoes of one of the stakeholders?
8. What are the possible consequences of my actions? Short term? Long term?
9. What are my alternatives to maximize my truth-telling responsibility and minimize harm?
10. Can I clearly and fully justify my thinking and my decision? To my colleagues? To stakeholders? To the public?

U2 Listen to your gut, but don't always trust it. Your gut reaction is emotional and rigid. Not much better is obeying the rules without thought. Ideally, build time into the decision-making process for reflection and reasoning:

Reflection and reasoning:

- Collaboration is essential.
- Really listen to the views of others and challenge your own view.
- Ask good questions to clarify the problem.
- Avoid polarized either/or thinking.
- See a range of alternative actions.
- Consider the consequences of various actions.
- Make the time to make a “good” ethical decision.
- Justify “why” you do something.

Rule obedience:

- The rule may be a good one but it doesn't apply well to the situation at hand.
- Tendency for meaningful decision-making to stop.
- Fails to consider that you may be choosing between the “lesser of two evils.”

Gut reaction:

- Strong, visceral response often dominated by emotion.
- Lots of talking going on, but not much listening.
- Trap ourselves in an initial position that we defend to the hilt.
- See things too black and white, avoiding or ignoring the grays.
- See choice as either/or, right/wrong.

✓CHECK IT OUT...

The 5 W's of journalism from a diverse perspective

WHO: Who's missing from the story?

WHAT: What's the context for the story?

WHERE: Where can we go for more information?

WHEN: When do we use racial or ethnic identification?

WHY: Why are we including or excluding certain information?

Information in this section was developed by The Poynter Institute in St. Petersburg, Florida; and by the Society of Professional Journalists.

ethics

- U3 **When in doubt, don't publish.** Any member of the editorial board or the adviser should have the authority to hold a story or photo for one issue until there is additional time to consider the issues involved in publishing the piece.
- U4 **Journalists should ask themselves some important questions** as they balance the public need to know with an individual's right to privacy.
- What is my journalistic purpose in seeking this information? In reporting it?
 - Does the public have a justifiable need to know? Or is this matter just one in which some want to know?
 - How much protection does this person deserve? Is this person a public official, public figure, or celebrity? Is this person involved in the news event by choice or by chance?
 - What is the nature of harm I might cause by intruding on someone's privacy?
 - Can I cause considerable harm to someone just by asking questions, observing activity, or obtaining information even if I never actually report the story?
 - How can I better understand this person's vulnerability and desire for privacy? Can I make a better decision by talking with this person?
 - What alternative approaches can I take in my reporting and my storytelling to minimize the harm of privacy invasion while still fulfilling my journalistic duty to inform the public? Can I leave out some "private" matters while still accurately and fairly reporting the story? Or can I focus more on a system failure issue rather than reporting intensely on one individual?

RACIAL IDENTIFICATION GUIDELINES

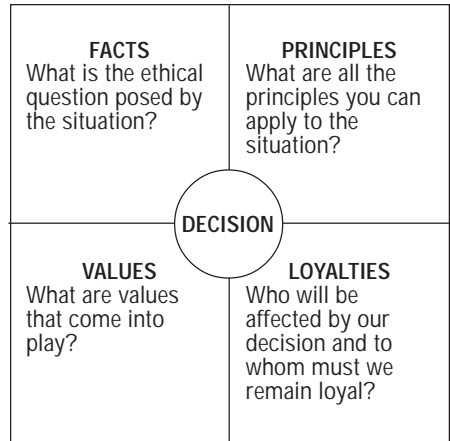
- U5 Flag every racial reference and ask these questions:
- **Is it relevant?** Race is relevant when the story is about race. Just because people in conflict are of different races does not mean that race is the source of their dispute. A story about interracial dating, however, is a story about race.
 - **Have I explained the relevance?** Journalists too frequently assume that readers will know the significance of race in stories. The results is often radically different interpretations. This is imprecise journalism, and its harm may be magnified by the lens of race.
 - **Is it free of codes?** Be careful not to use welfare, inner-city, underprivileged, blue collar, conservative, suburban, exotic, middle-class, Uptown, South Side, or wealthy as euphemisms for racial groups. By definition, the White House is in the inner-city. Say what you mean.
 - **Are racial identifiers used evenly?** If the race of a person charging discrimination is important, then so is the race of the person being charged.
 - **Should I consult someone of another race/ethnicity?** Consider another question: Do I have expertise on other races/cultures? If not, broaden your perspective by asking someone who knows something more about your subject. Why should we treat reporting on racial issues any differently from reporting on an area of science or religion that we do not know well?

ethics

THE POTTER BOX

U6 The Potter Box is one of many approaches that can help journalists make ethical decisions in life. Developed by Harvard theologian Dr. Ralph Potter, the model demonstrates the complex relationship between how facts, values, societal principles, and conflicting loyalties often compete in the decision-making process. To begin, pose the dilemma or problem as a question. Then consider each of the four aspects of the Potter Box separately and together. Remember to consider as many points of view as possible within each box. As a critical thinking tool, the Potter Box model allows us to:

1. **Review the FACTS:**
 - List verifiable facts relevant to ethical dilemma or problem.
 - Who, What, When, Where, Why, How.
2. **Reflect upon VALUES:**
 - Human: love, compassion, humaneness, fairness, equality, diversity, and the freedom to worship, speak, write, assemble, and petition government
 - Journalistic: provide information, help readers make decisions, make sense of a complicated world, assure all are treated fairly, enrich people’s lives, and help bring buyers and sellers together.
 - Religious
 - Civic
3. **Examine PRINCIPLES:**
 - Journalistic: truth, justice, freedom, compassion, stewardship.
 - Professional codes of ethics: SPJ, NPPA, ASNE.
 - Categorical Imperative: “Right is right, no exceptions.”
 - Utilitarianism: “The greatest good for the greatest number of people.”
 - Hedonism: “Maximize pleasures now and don’t worry about the future.”
 - Golden Mean: “Find the middle ground.”
 - Veil of Ignorance: “Put yourself in the other person’s shoes.”
 - Golden Rule: “Love your neighbors as yourself.”
4. **Explore the LOYALTIES at stake from all sides of the issue:**
 - Readers
 - Citizens
 - Businesses
 - Advertisers
 - Shareholders
 - Leaders of civic, religious, business, government organizations



Think about an ethical issue you have been confronted with in your life. Make a list of the fact of the case, your values at the time, and the conflicting loyalties. Now consider a global principle against your emotions and the facts. Does thinking about the facts, values, principles, and loyalties help you evaluate your decision-making process?

For a more thorough discussion of this issue, read professor Paul Martin Lester’s paper on “Finding a Philosophical Perspective” at <http://commfaculty.fullerton.edu/lester/writings/chapter3.html>

SPJ code of ethics



U7 GUIDING PRINCIPLES FOR THE JOURNALIST

Seek truth and report it as fully as possible.

- Inform yourself continuously so you in turn can inform, engage, and educate the public in a clear and compelling way on significant issues.
- Be honest, fair, and courageous in gathering, reporting, and interpreting accurate information.
- Give voice to the voiceless.
- Hold the powerful accountable.

Act independently.

- Guard vigorously the essential stewardship role a free press plays in an open society.
- Seek out and disseminate competing perspectives without being unduly influenced by those who would use their power or position counter to the public interest.
- Remain free of associations and activities that may compromise your integrity or damage your credibility.
- Recognize that good ethical decisions require individual responsibility enriched by collaborative efforts.

Minimize harm.

- Be compassionate for those affected by your actions.
- Treat sources, subjects, and colleagues as human beings deserving of respect, not merely as means to your journalistic ends.
- Recognize that gathering and reporting information may cause harm or discomfort, but balance those negatives by choosing alternatives that maximize your goal of truth-telling.

Be accountable.

- Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.
- Encourage the public to voice grievances against the news media.
- Admit mistakes and correct them promptly.
- Expose unethical practices of journalists and the news media.
- Abide by the same high standards to which you hold others.

NPPA code of ethics



U8

The National Press Photographers Association, a professional society dedicated to the advancement of photojournalism, acknowledges concern and respect for the public's natural-law right to freedom in searching for the truth and the right to be informed truthfully and completely about public events and the world in which we live.

We believe that no report can be complete if it is not possible to enhance and clarify the meaning of words. We believe that pictures, whether used to depict news events as they actually happen, illustrate news that has happened or to help explain anything of public interest, are an indispensable means of keeping people accurately informed; that they help all people, young and old, to better understand any subject in the public domain.

Believing the foregoing we recognize and acknowledge that photojournalists should at all times maintain the highest standards of ethical conduct in serving the public interest. To that end the National Press Photographers Association sets forth the following Code of Ethics which is subscribed to by all of its members:

1. The practice of photojournalism, both as a science and art, is worthy of the very best thought and effort of those who enter into it as a profession.
2. Photojournalism affords an opportunity to serve the public that is equaled by few other vocations and all members of the profession should strive by example and influence to maintain high standards of ethical conduct free of mercenary considerations of any kind.
3. It is the individual responsibility of every photojournalist at all times to strive for pictures that report truthfully, honestly and objectively.
4. Business promotion in its many forms is essential, but untrue statements of any nature are not worthy of a professional photojournalist and we severely condemn any such practice.
5. It is our duty to encourage and assist all members of our profession, individually and collectively, so that the quality of photojournalism may constantly be raised to higher standards.
6. It is the duty of every photojournalist to work to preserve all freedom-of-the-press rights recognized by law and to work to protect and expand freedom-of-access to all sources of news and visual information.
7. Our standards of business dealings, ambitions and relations shall have in them a note of sympathy for our common humanity and shall always require us to take into consideration our highest duties as members of society. In every situation in our business life, in every responsibility that comes before us, our chief thought shall be to fulfill that responsibility and discharge that duty so that when each of us is finished we shall have endeavored to lift the level of human ideals and achievement higher than we found it.
8. No Code of Ethics can prejudge every situation, thus common sense and good judgment are required in applying ethical principles.

ASNE statement of principles



U9 PREAMBLE. The First Amendment, protecting freedom of expression from abridgment by any law, guarantees to the people through their press a constitutional right, and thereby places on newspaper people a particular responsibility. Thus journalism demands of its practitioners not only industry and knowledge but also the pursuit of a standard of integrity proportionate to the journalist's singular obligation. To this end the American Society of Newspaper Editors sets forth this Statement of Principles as a standard encouraging the highest ethical and professional performance.

ARTICLE I - Responsibility.

The primary purpose of gathering and distributing news and opinion is to serve the general welfare by informing the people and enabling them to make judgments on the issues of the time.

Newspapermen and women who abuse the power of their professional role for selfish motives or unworthy purposes are faithless to that public trust. The American press was made free not just to inform or just to serve as a forum for debate but also to bring an independent scrutiny to bear on the forces of power in the society, including the conduct of official power at all levels of government.

ARTICLE II - Freedom of the Press.

Freedom of the press belongs to the people. It must be defended against encroachment or assault from any quarter, public or private. Journalists must be constantly alert to see that the public's business is conducted in public. They must be vigilant against all who would exploit the press for selfish purposes.

ARTICLE III - Independence.

Journalists must avoid impropriety and the appearance of impropriety as well as any conflict of interest or the appearance of conflict. They should neither accept anything nor pursue any activity that might compromise or seem to compromise their integrity.

ARTICLE IV - Truth and Accuracy.

Good faith with the reader is the foundation of good journalism. Every effort must be made to assure that the news content is accurate, free from bias and in context, and that all sides are presented fairly. Editorials, analytical articles and commentary should be held to the same standards of accuracy with respect to facts as news reports. Significant errors of fact, as well as errors of omission, should be corrected promptly and prominently.

ARTICLE V - Impartiality.

To be impartial does not require the press to be unquestioning or to refrain from editorial expression. Sound practice, however, demands a clear distinction for the reader between news reports and opinion. Articles that contain opinion or personal interpretation should be clearly identified.

ASNE's Statement of Principles was originally adopted in 1922 as the "Canons of Journalism." The document was revised and renamed "Statement of Principles" in 1975.

ASNE statement of principles

ARTICLE VI - Fair Play. Journalists should respect the rights of people involved in the news, observe the common standards of decency and stand accountable to the public for the fairness and accuracy of their news reports. Persons publicly accused should be given the earliest opportunity to respond. Pledges of confidentiality to news sources must be honored at all costs, and therefore should not be given lightly. Unless there is clear and pressing need to maintain confidences, sources of information should be identified.

These principles are intended to preserve, protect and strengthen the bond of trust and respect between American journalists and the American people, a bond that is essential to sustain the grant of freedom entrusted to both by the nation's founders.

humor



Rule of Thumb: Know what your humor is about, who you are telling it to, and why.

THE HUMOR TRIANGLE

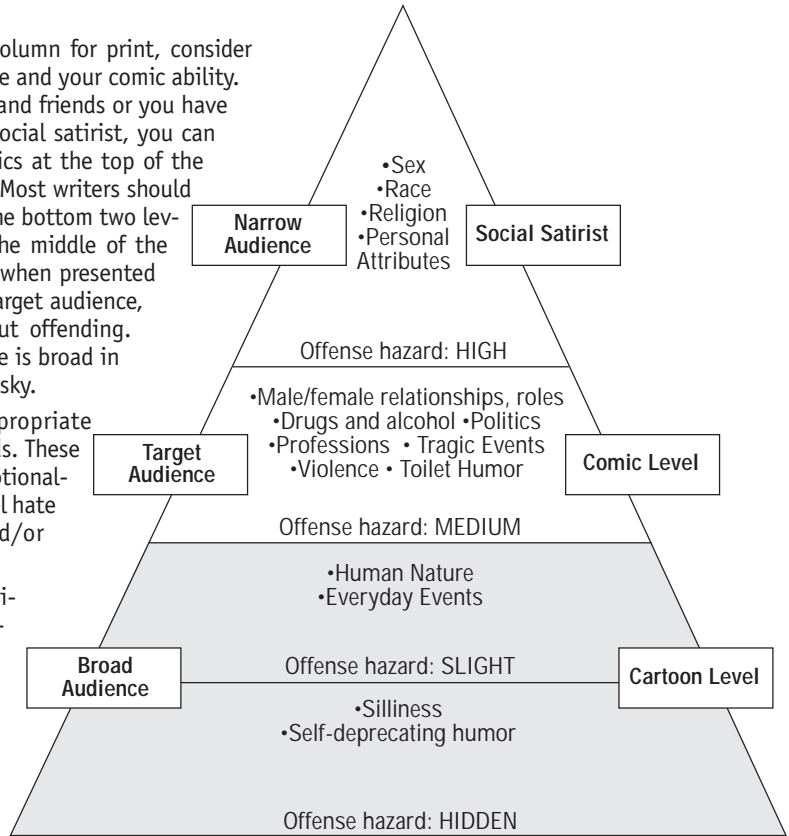
U10 When writing a humor column for print, consider two things: your audience and your comic ability. If you are among family and friends or you have the sophistication of a social satirist, you can probably joke about topics at the top of the pyramid and not offend. Most writers should stay in the safe zone—the bottom two levels of the pyramid. In the middle of the pyramid are topics that, when presented at the comic level to a target audience, can be humorous without offending. Since the school audience is broad in scope, however, this is risky.

Level 1 **SOCIAL SATIRIST**—Appropriate only for family and friends. These are fighting words—emotionally charged topics that fuel hate and cause violence and/or death.

Level 2 **COMIC LEVEL**—Appropriate only for a target audience. These are meddling-in-other-people's-business words. Depending upon who, what, when, where, why, and how, these topics can be emotionally charged.

Level 3 **CARTOON LEVEL**—Appropriate for a broad audience. Fair game is human nature and everyday events. Highlighting the characteristics we all share is fair game.

Level 4 **CARTOON LEVEL**—Appropriate for a broad audience. When you poke fun at yourself or are just being silly for the sake of silliness, you don't have to worry about offending others because you have no targets.



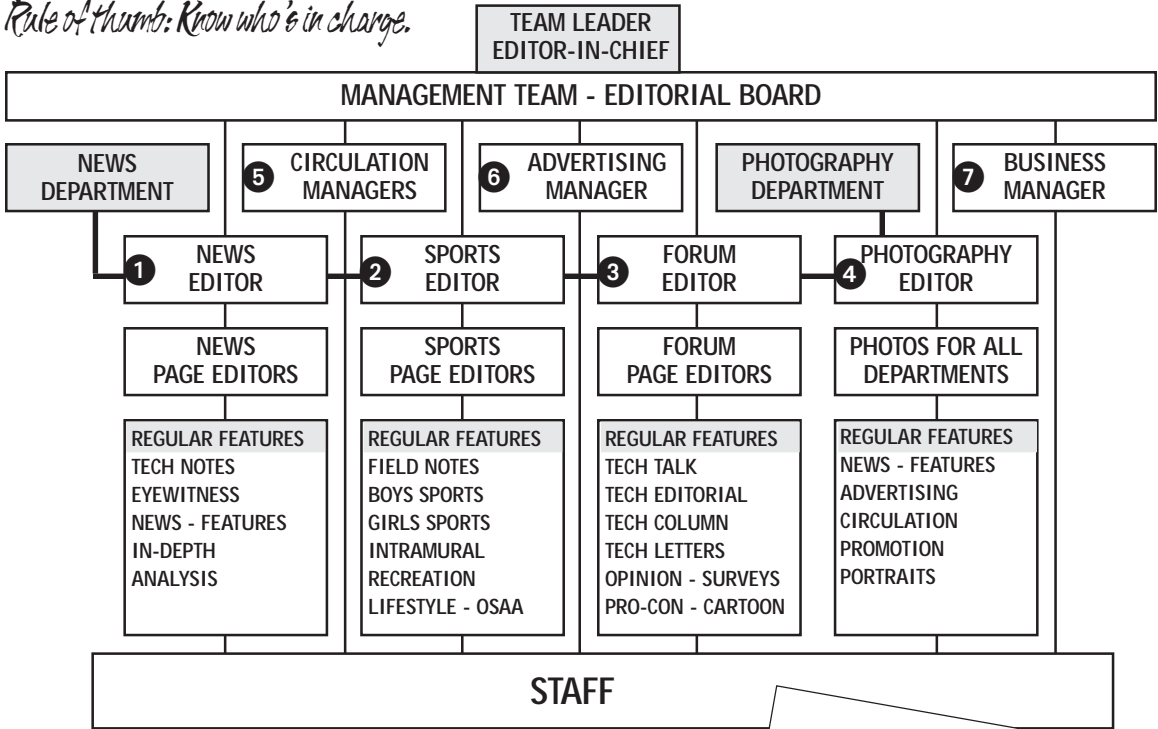
PRE-PERFORMANCE HUMOR CHECKLIST

1. WHO are the actual or symbolic targets of your humor? Are these truly things to laugh at in your setting?
2. WHAT is the rating of your humor? (G? PG-13? R? M?) Is the rating appropriate for the setting and audience?
3. Does humor perpetuate hurtful stereotypes regarding race, ethnicity, gender, age, religion, sexual orientation, disability, or socio-economic condition?

Joe Fenbert spent several years researching humor and separating it into levels. Originally developed to assess the appropriateness of assembly skits planned by student government leaders, it also provides a method for student editors and journalists to determine the suitability of humor columns for print.

chain of command

Rule of Thumb: Know who's in charge.



THE TEAM:

- 1 News Editor _____
- 2 Sports Editor _____
- 3 Forum Editor _____
- 4 Photography Editor _____
- 5 Circulation Manager _____
- 6 Advertising Manager _____
- 7 Business Manager _____

STAFF: _____

If found, please return to:

Tech Pep Staff
 Benson Polytechnic H.S.
 Portland, OR 97232

This press representative is entitled to the benefits and privileges extended to the press. While on assignment, the pass will be worn around the neck and clearly visible at all times. The bearer of this pass must obey all laws. This pass serves as a hall pass at Benson H.S. and may be revoked at any time by the editor or adviser. Report problems to:
 Rob Melton, adviser.
 503-916-5100, ext 2041
 September '00— June '01

operating policies



- I. Name of paper
- II. Location: mailing address/ office/classroom
- III. Purpose
- IV. Coverage
- V. Frequency & Format
- VI. Audience
- VII. Board of Education and Administrative Policy
- VIII. Responsibility for Accuracy and Objectivity
- IX. Bylines and Credit lines
- X. Editorial Policies
- XI. Opinion Writing
- XII. Letters to the Editor
 - A. *Forum.*
 - B. *Format.*
 - C. *Limitations.*
 - D. *Editing.*
 - E. *Address.*
- XIII. Advertising
- XIV. Distribution
 - A. *Distribution.*
 - B. *Subscriptions.*
 - 1. *Subscriber.*
 - 2. *Supporter.*
 - 3. *Patron.*
 - 4. *Individual Sponsor.*
 - 5. *Corporate Sponsor.*
 - 6. *Scholarship Fund Donor*
- XV. Use of Equipment
- XVI. Editorial Board
- XVII. Prohibited Material
- XVIII. Commercial Speech
 - should not accept ads only on one side of an issue or election.
- XIV. Legal Advice
- Approved by:

operations manual

I. Name

- A. The name of Benson Polytechnic High School's student newspaper is Tech Pep. Following Associated Press style, the name is not set in italics nor is it preceded with the word *The*.

II. Location

- A. Tech Pep may be reached at the following address:
Room G201
Benson Polytechnic High School
546 N.E. 12th Ave.
Portland, Oregon 97232
- B. During the business day, from 8:15 a.m. to 3:30 p.m., Tech Pep staff members may be reached at the following telephone number: 503/916-5100 ext. 2041. Students and instructor are not always in the room. The best time to call is during class: Monday–Friday from 1:15–2:07 p.m. You will reach Room G201 directly when you dial 916-2041. The school's Main Office telephone number is 503/916-5100.

III. Purpose

- A. Tech Pep is a laboratory for journalism students designed to serve the total school community. As a laboratory, the newspaper provides staff members with independent writing opportunities with individual evaluation. Writing is based on a wide variety of research for a broad and often critical audience. The experience demands responsibility and cooperation. Business skills are learned through selling advertising and remaining financially solvent.
- B. Tech Pep serves its audience with accurate and factual reporting on significant aspects of school life and subjects of concern to its readers. Tech Pep should stimulate thinking and provide leadership for the school. As an independent observer, the paper should use its unique access to news and a broad perspective to lead the school community toward constructive accomplishments. Tech Pep provides readers with a public forum. Students, faculty, administrators, parents and others in the school community are encouraged to react to printed material or to comment on matters of concern through signed letters to the editor. Tech Pep entertains its audience through clever, creative approaches to writing, photography, design and the coverage of human interest stories.

operations manual

IV. Coverage

- A. It is Tech Pep's responsibility to cover school, city, state, national and international events and issues that affect or concern the campus, its students or its readers.
- B. Tech Pep will attempt to cover all aspects of the school; however, coverage will depend greatly upon an item's news value (how important or interesting it would be to the majority of the newspaper's readers). Tech Pep editors determine the news value of all material.
- C. Tech Pep will clearly identify sources of news, except when it is necessary to uphold the journalist's privilege of protecting the identity of sources. When such is the case, the journalist must reveal the source to the editor, who will determine with the reporter if the source is credible. Once credibility has been established by independent verification of the facts, the Editorial Board will determine if the story will run.
- D. Tech Pep will avoid sensationalizing the news. Tech Pep does not invade personal privacy or print material which might be embarrassing to an individual or group except in the area of public performance or responsibility.

V. Frequency & Format

- A. *Frequency.* Tech Pep is published every three weeks by the advanced journalism class at Benson Polytechnic High School.
- B. *Size.* Tech Pep is an 4-page to 16-page tabloid newspaper.

VI. Audience

- A. Tech Pep is written primarily for the 1,500 students who attend Benson Polytechnic High School.
- B. Secondary audiences which receive the newspaper include some members of the local community, faculty and staff, other school journalism programs throughout America, and organizations that promote the development of scholastic journalism. Tech Pep recognizes that the newspaper is read by and must address these secondary audiences. Accordingly, the staff will recognize criticisms and opinions from these parties.

VII. Board of Education and Administrative Policy

- A. The Board of Education provides the newspaper with a partial subsidy to cover basic supplies, just as it does for other classes in the school's curriculum.
- B. The Associated Student Body of Benson Polytechnic High School provides the newspaper with a partial subsidy in lieu of a subscription fee to cover basic supplies. It is a

operations manual

- privilege of ASB membership.
- C. Additional funds are generated through the sale of advertising and subscriptions by the Tech Pep staff.
- D. While Tech Pep is responsible to the board and the student body for the funds they receive and subject to state and federal laws, content reflects student thinking and is not necessarily in agreement with administrative policy.
- E. The Forum section of Tech Pep is an accessible public forum for the newspaper's readers. Editorials represent the opinion of Tech Pep staff. Other opinions expressed in Tech Pep Forum are not necessarily those of the Tech Pep staff, high school student body, faculty, administration or school board. Signed columns and letters to the editor represent the views and opinions of the writers only.

VIII. Responsibility for Accuracy and Objectivity

- A. Tech Pep endeavors to correctly spell names and make accurate class and position identifications. Names of students and faculty must be checked for accuracy by the writer.
- B. All facts must be verifiable by at least two sources.
- C. Most of what is published is the work of individuals. The staff and adviser are responsible for all material which appears in Tech Pep. Administrators have a non-review role; they may not control content prior to publication, although they may offer advice on sensitive issues and will offer criticisms that are warranted following publication.
- D. Tech Pep strives for the highest standards of accuracy, completeness and careful research in its presentation of material that time allows. Since there are deadlines to meet, however, Tech Pep will go to press with the facts as they stand on deadline. The staff therefore assumes responsibility for the accuracy of these facts.
- E. Rumor, gossip or innuendo are not, nor will they ever be, the basis for any story appearing in Tech Pep.
- F. Sources interviewed for a story will, upon request, be presented with a copy of their quotations for confirmation by the reporter assigned to the story. If approval is not obtained, the Editorial Board will meet to discuss the ramifications of printing the article and act accordingly.
- G. No member of the Tech Pep staff will accept any free gifts, considerations or passes that might compromise the integrity of Tech Pep or the objectivity of its

operations manual

reporters. Tech Pep accepts the two season sports passes handed out to each school by the Portland Interscholastic League to assure the accurate reporting of sports events through first-hand reporting. On occasion, free passes from film distribution companies are accepted to advance previews of movies to assure a review can be completed before the movie is released. Otherwise, Tech Pep's policy is to pay for all reviews.

- H. Punishment for inaccuracy will be directed at the reporter.
- I. All copy must conform to Tech Pep's Publications Stylebook, located in the Staff Manual. When the Publications Stylebook does not have the answer, consult the AP Stylebook. The final authority, should AP not have the answer, is *Webster's Third New International Dictionary of the English Language*.
- J. When an error merits correction, as determined by the Editorial Board or adviser, it will be promptly published in Tech Pep's news brief column or on the editorial page. Responsibility for composition of the correction lies with the editor, subject to review by the Editorial Board and adviser. Corrections or mistakes should be brought to the attention of the editor or adviser.
- K. Tech Pep is guided by the Statement of Principles of the American Society of Newspaper Editors. This code of ethics outlines the principles of responsibility, freedom of the press, independence, truth and accuracy, impartiality, and fair play.

IX. Bylines and Credit lines

- A. Any full-length story that includes original reporting will carry a byline.
- B. Any art or photo will carry a credit line.
- C. Any story which expresses an author's opinion or analysis will carry a byline and a standing column head to indicate the story represents an individual opinion.
- D. Editorials, since they represent the opinion of the staff as a whole, will not carry bylines.
- E. Bylines should not be cut for space reasons.

X. Editorials

- A. Editorials represent the collective opinion of the Tech Pep staff. Other opinions expressed in Tech Pep Forum are not necessarily those of the Tech Pep staff, high school student body, faculty, administration or school board. Signed columns and letters to the editor represent the views and opinions of the writer only.

operations manual

- B. The Editorial Board will discuss possible editorial topics and prepare background reports on each side for presentation to the class. The background report will include a resolution which will be presented to the class. The class will listen to all arguments pro and con and the presentation of resolutions. Each member of the class, having one vote, will vote for the resolution they favor. A two-third majority is required for a resolution to pass. The winning resolution will determine the position taken in the editorial. Should none of the resolutions pass with a two-third majority vote, the arguments will be presented in a Pro/Con format on the Forum pages.

XI. Opinion Writing

- A. Opinion content will be found on the Forum pages. Opinions that appear on other pages, such as columns, will clearly indicate the material is the personal opinion of the writer.
- B. The Editorial Board will review any and all opinion columns and will have the power to withdraw an opinion column from publication or order a re-write of an opinion column. All opinion columns will be submitted to the board for review.
- C. Essays and other non-fiction literary works are welcomed.
- D. Tech Pep will publish constructive criticism which is supported by facts and logical solutions. Opinion writing critical of a policy, action or viewpoint will provide practical suggestions for an alternative solution to the problem.

XII. Letters to the Editor

- A. *Forum.* Tech Pep Forum pages will be a forum for the exchange of comment and criticism, and is open to students and others interested in Benson Polytechnic High School. A forum, by definition, is "a marketplace of ideas," more literally, "a public meeting place for open discussion." Recognizing this, Tech Pep will print as many letters to the editor as space allows each issue. Tech Pep reserves the right not to print a letter.
- B. *Format.* All letters to the editor must include the writer's name, signature and class or position. Typed, double-spaced letters are preferred, but legible, hand-written letters are acceptable.
- C. *Limitations.* Letters should be limited to approximately 300 words, or about one-and-a-half double-spaced, typewritten pages. Poetry is not accepted for publica-

operations manual

tion.

- D. *Editing.* Letters to the editor will not be edited, except in rare cases to prevent legal liability (libel, obscenity, invasion of privacy, etc.), to edit material that is in poor taste, or to fit space requirements.
- E. *Address.* Letters should be addressed to the editor, placed in an envelope and mailed to Tech Pep c/o Benson High School; placed in Mr. Melton's box in the main office, or hand-delivered to Room G201.

XIII. Advertising

- A. The purpose of advertising is to raise money for the newspaper by bringing buyer and seller together, thus making it a vital part of Tech Pep.
- B. Tech Pep reserves the right to reject, edit or cancel any advertisement at any time. If a business pays for advertising in advance of publication and the staff decides to cancel the advertising, money will be refunded for remaining ads. Advertising shall be free of statements, illustrations, or implications that are offensive to good taste or public decency based on the opinion of the staff. Advertising shall offer merchandise or service on its merits, and refrain from attaching competitors unfairly or disparaging their products, services, or methods of doing business. The staff may run political advertisements. The staff will not accept advertising for products or groups that are racist, sexist, illegal for high school students, or violates other standard journalistic principles (libel, obscenity, invasion of privacy, disruption). Ads which the staff accepts are not an endorsement from the staff, adviser, administration or board of education.
- C. All ads are thus subject to review by the Editorial Board. If the board decides a questionable advertisement is suitable for use by Tech Pep, and that the questionable material is a vital part of that advertisement, then the ad will appear in the newspaper.
- D. Advertising rates, publication dates and terms are as set forth in the rate card packet, Appendix A.

XIV. Distribution

- A. *Distribution.* Approximately 2,000 copies of Tech Pep are printed and may be picked up every third Thursday. Other pick-up locations include the main office and the library.
- B. *Subscriptions.* Tech Pep is distributed free to Benson students, faculty and staff. Exchange copies are provided at no cost to participating schools. Subscriptions are

operations manual

available to the public:

1. *Subscriber* — \$15. Newspaper delivered every three weeks by way of Third Class mail.
2. *Supporter* — \$25. Newspaper is mailed First Class the same day it comes out. Supporter recognition given.
3. *Patron* — \$50. Newspaper is mailed the same day it comes out, plus 1 Tech Pep shirt and Patron recognition.
4. *Individual Sponsor* — \$75. Special Delivery service: the newspaper delivered to your door the day the newspaper comes out, plus 2 Tech Pep shirts and Individual Sponsor recognition given.
5. *Corporate Sponsor* — \$100+. Special Delivery service, plus 4 Tech Pep shirts, corporate logo on shirt and Corporate Sponsor recognition.
6. *Scholarship Fund Donor* — \$25+. Contributions of \$25 or more go into a special scholarship account which is used to award a \$500 scholarship annually to a Benson Polytechnic student interested in pursuing journalism in college. The scholarship winner is determined in a writing contest judged by professional writers and editors. Scholarship Fund Donor recognition given.

XV. Use of Equipment

- A. Equipment in the publications rooms is for student publications only. No games are allowed. All disks must be certified virus-free by the instructor. Students must request permission to use the equipment for other purposes. No outside organization may use the equipment. No food or beverages allowed around computer equipment or on computer tables.

XVI. Editorial Board

- A. The Editorial Board is the decision-making and policy-setting body of the newspaper, and governs its day-to-day operation.
- B. The voting membership of the board consists of the Managing Editors of News, Opinion, Sports, Photography, Business Manager and Advertising Manager, and two representatives elected by the staff. Editorial Board meetings are required for board members. Others are welcome to attend the meetings.
- C. At its first meeting, the board shall elect a presiding officer, hereinafter designated as the Chair, who will govern all meetings. In the Chair's absence, the ME –

operations manual

Opinion will preside, and a temporary secretary will be designated.

- D. 1. A board member is subject to review by the remaining members and may be dismissed for missing two meetings in one month or a total of four meetings a quarter without an approved excuse prior to missing a meeting (except for illness).
 2. A board member may also be removed for disciplinary reasons.
 3. Upon removal of a board member, the staff will elect replacements.
- E. The adviser usually attends board meetings. Should the adviser disagree with an opinion or decision reached by the board, he may request a re-evaluation after an explanation of his opinion. The adviser has the power to veto a board decision which may only be overridden by a two-thirds vote of the entire staff, but the board will resist censorship in any form.
 - F. The adviser, editors or editorial board reserve the right to hold a questionable story or photo from publication until its concerns have been addressed.
 - G. The Editorial Board, in consultation with the adviser, will make recommends to the adviser regarding disciplinary actions and staffing problems. The final decisions on these matters will rest with the adviser.
 - H. Any proposal requires a majority vote to pass, although for a variety of reasons the adviser may request a unanimous vote for passage on an issue of great importance or controversy.
 - I. A quorum is necessary for the Editorial Board to conduct business. A quorum shall be defined as five, and must include the Editorial Board Chair and the ME – Opinion.
 - J. The Editorial Board meets mods 8-9 on Tuesday of each week. Any board member or the adviser may call an unscheduled meeting should it be necessary.
 - K. The Editorial Board shall not have the power to postpone publication or change deadlines which are set by contract with the printer.
 - L. Controversial subjects, based on the need to inform the public, may be dealt with in Tech Pep. Before assigning a controversial subject, the board will decide if there is a genuine need to print the story. (Reader interest alone does not merit a need to print a story.) The board will then recommend how the subject will be handled and the story developed. Controversial topics must represent the

operations manual

opposing sides of the issue fairly. Upon completion of the story, the board will again meet to determine if the material is printable, or if revisions are needed.

- M. The Managing Editor – Opinion will take and promptly post formal minutes of all Editorial Board meetings. In addition to posting a copy for the staff, copies of minutes go to all Editorial Board members and the adviser. Minutes will be read and approved at the beginning of each board meeting.

XVII. Prohibited Material

This material was prepared by the Student Press Law Center, 800 18th St., NW, Suite 300, Washington, DC 20006. 202/466-5242.

- A. Students cannot publish or distribute libelous material. Libelous statements are provable false and unprivileged statements that injure an individual's or business's reputation in the community. If the allegedly libeled party is a "public figure" or "public official" as defined below, then school officials must show that the false statement was published "with actual malice," i.e., that the student journalists knew that the statement was false, or that they published it with reckless disregard for the truth — without trying to verify the truthfulness of the statement.
 1. A public official is a person who holds an elected or appointed public office.
 2. A public figure either seeks the public's attention or is well known because of personal achievements.
 3. School employees are public officials or public figures in articles concerning their school-related activities.
 4. When an allegedly libelous statement concerns a private individual, school officials must show that the false statement was published willfully or negligently, i.e., the student journalist who wrote or published the statement has failed to exercise reasonably prudent care.
 5. Under the "fair comment rule," a student is free to express an opinion on a matter of public interest. Specifically, a student may criticize school policy or the performance of teachers, administrators, school officials and other school employees.
- B. Students cannot publish or distribute material that is "obscene as to minors." "Minor" means any person under the age of 18.

operations manual

1. Obscene as to minors is defined as material that meets all three of the following requirements:
 - a. The average person, applying contemporary community standards, would find that the publication, taken as a whole, appeals to a minor's prurient interest in sex; and
 - b. the publication depicts or describes, in a patently offensive way, sexual conduct such as ultimate sexual acts (normal or perverted), masturbation, and lewd exhibition of the genitals; and
 - c. the work, taken as a whole, lacks serious literary, artistic, political, or scientific value;
2. Indecent or vulgar language is not obscene.
- C. Students cannot publish or distribute material that will cause "a material and substantial disruption of school activities."
 1. Disruption is defined as student rioting; or substantial seizures of property; or substantial student participation in a school boycott, sit-in, walk-out, or other related form of activity. Materials such as racial, religious or ethnic slurs, however distasteful, are not in and of themselves disruptive under these guidelines. Threats of violence are not materially disruptive without some act in furtherance of that threat or a reasonable belief and expectation that the author of the threat has the capability and intent of carrying through on that threat in a fashion not permitting acts other than suppression of speech to mitigate the threat in a timely manner. *Material that stimulates heated discussion or debate does not constitute the type of disruption prohibited.*
 2. For a student publication to be considered disruptive, specific facts must exist upon which one could reasonably forecast that a likelihood of immediate, substantial material disruption to normal school activity would occur if the material were distributed or has occurred as a result of the material's distribution. Mere undifferentiated fear or apprehension of disturbance is not enough; school administrators must be able to show substantial facts that reasonably support a forecast of likely disruption.
 3. In determining whether a student publication is disruptive, consideration must be given to the context of the distribution as well as the content of

operations manual

the material. In this regard, consideration should be given to past experience in the school with similar material, past experience in the school in dealing with and supervising the students in the school, current events influencing student attitudes and behavior, and whether there have been any instances of actual or threatened disruption prior to or contemporaneously with the dissemination of the student publication in question.

4. School officials must protect advocates of unpopular viewpoints.
5. "School activity" means educational student activity sponsored by the school and includes, by way of example and not by way of limitation, classroom work, library activities, physical education, official assemblies and other similar gatherings, school athletic contests, band concerts, school plays, and scheduled in-school lunch periods.

XVIII. Commercial Speech

This material was prepared by the Student Press Law Center, 800 18th St., NW, Suite 300, Washington, DC 20006. 202/466-5242.

- A. Advertising is constitutionally protected expression. School publications may accept advertising. Acceptance or rejection of advertising is within the purview of the publication staff, who may accept any ads except for those for a product or service that are illegal for students. Political ads may be accepted. The publication should not accept ads only on one side of an issue or election.

XIV. Legal Advice

This material was prepared by the Student Press Law Center, 800 18th St., NW, Suite 300, Washington, DC 20006. 202/466-5242.

- A. If, in the opinion of the student editor, Editorial Board or faculty adviser, material proposed for publication may be libelous, obscene or cause an immediate, material and substantial disruption of school activities, the legal opinion of a practicing First Amendment attorney should be sought. The services of the attorney for the local newspaper or the Student Press Law Center (202-466-5242) are recommended.
- B. Legal fees charged in connection with the consultation will be paid by the board of education.
- C. The final decision of whether the material is to be published will be left to the student editor or student

operations manual

editorial staff.

Approved by

_____ ME News

_____ ME Opinion

_____ ME Sports

_____ ME In-Depth

_____ ME Business

_____ ME Advertising

_____ ME Exchanges/Circulation

_____ Staff Representative

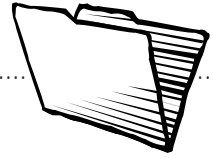
_____ Staff Representative

_____ Adviser

_____ Principal

Date _____

staff organization



Newspaper staff selection

To become a newspaper staff member, a student must meet one of the following criteria:

- Complete Beginning Journalism with a “B” average or better.
- Be a transfer student who has journalism training, and who has a “B” average journalism transfer grade, and who will be allowed on staff on a trial basis to assess his or her skill level and suitability for a staff position. The trial will end at semester.
- Be a senior who, not having taken Beginning Journalism: 1) receives strong letters of recommendation from two English teachers; 2) is an outstanding writer; 3) has a strong sense of responsibility, and 4) who is accepted by the adviser.
- Demonstrate special skill in photography, art, cartooning, advertising, sales, bookkeeping, computers, or other another area, and be accepted by the adviser.

Executive Board

- The Executive Board is the decision-making body of the newspaper. The board consists of:
 - Managing Editor — News
 - Managing Editor — Design
 - Managing Editor — Opinion
 - Managing Editor — Sports
 - Managing Editor — Photography
 - Business Manager
 - Advertising Manager
 - Circulation Manager
- Discusses and determines what stories will appear on which pages.
- The Executive Board makes all policy decisions and governs the day-to-day operation of the newspaper. A policy decision may be overturned by at least a two-thirds majority vote of the staff.
- The Executive Board meets Tuesday of each week; more often if needed.
- Any of the managing editors may call an unscheduled Executive Board meeting to deal with pressing business.
- The Managing Editor — Opinion takes and promptly posts formal minutes of all Executive Board meetings. In addition to posting a copy for the staff, copies of minutes go to all Executive Board members and the adviser.

Job Descriptions

Managing Editor — News

- Is the official newspaper representative at meetings with administration, faculty, community and professional groups or individuals.
- Is the spokesperson for newspaper when dealing with the media.

staff organization

- Chairs Executive Board meetings, and has the authority to call unscheduled board meetings.
- Opens the staff business meeting each day with reminders, announcements, and other business which applies to the entire staff.
- After the staff business meeting is concluded, the editor holds individual conferences with managers, page editors, writers and photographers as necessary to make sure tasks are completed on time and with reasonable skill.
- Coordinates news operation of the newspaper in an efficient and orderly manner, supervising all aspects of writing.
- Maintains run sheet for section, with story slugs and word counts recorded.
- Is responsible for the content and layout of the page 1.
- Along with adviser, advertising manager and ME–Design, plans and approves dummy of news pages.
- Assigns beats and works with beat reporters.
- Maintains calendar of upcoming events and special supplements. Coordinates calendar information throughout the newspaper.
- Page-proofs flats before they go to the printer.
- Covers own beat — principal’s office.
- Helps other editors solve problems as they arise.
- Delegates responsibility to others to assure that work gets done and that the paper comes out on time.
- Helps copyedit, making sure all copy follows the newspaper style guide.
- Helps lay out pages, making sure layouts follow the newspaper layout style guide.
- Attends paste-ups.
- Writes at least one story for each issue.
- Works with Adviser and Executive Board in setting or revising publication dates, and implementing or changing policies or procedures.
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.
- Sets goals and evaluates how successfully goals were met each issue.
- Assists the adviser each issue by providing specific information regarding staff performance on the Staff Evaluation form — assignments given, assignments completed, deadline met.

Managing Editor — Design

- Takes over in ME–News Editor’s absence (see job description above).
- Assists the editor in performing duties.
- Has the authority to call unscheduled board meetings.
- After the staff business meeting is concluded, works individually with managers, page editors, writers and photographers, to make sure tasks are completed on time with reasonable skill.
- Coordinates layout/production aspects of the newspaper in an efficient and orderly manner.
- Works closely with managing editors and page editors on the development of the design and layout for their pages, assisting in the completion of thumbnail sketches, mock-ups, final page dummy and paste-up.

staff organization

- Helps page editors with production and design of special pages or sections.
- Prepares flats for paste-up.
- Works with advertising manager in dummied ads for each issue according to page editors' needs.
- Consults adviser and Executive Board members before approving dummy of entire newspaper.
- Coordinates special in-depth sections.
- Responsible for proper care and maintenance of computer equipment.
- Effectively manages production department supplies so waste is kept to a minimum.
- Turns in requests for supplies ahead of time to adviser.
- Covers assigned beat — curriculum vice-principal's office.
- Works with page editors.
- Takes final responsibility for getting flats to the printers by the printer's deadline.
- Helps other editors solve problems as they arise.
- Delegates responsibility to others to assure that work gets done and that the paper comes out on time.
- Helps copyedit, making sure all copy follows the newspaper style guide.
- Helps lay out pages, making sure layouts follow the newspaper layout style guide.
- Attends paste-ups.
- Writes at least one story for each issue.
- Works with Adviser and Executive Board in setting or revising publication dates, and implementing or changing policies or procedures.
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.
- Sets goals and evaluates how successfully goals were met each issue.
- Assists the adviser each issue by providing specific information regarding staff performance on the Staff Evaluation form — assignments given, assignments completed, deadline met.

Managing Editor — Opinion

- Takes over when ME–News and ME–Design editors are absent (see job descriptions above).
- Assists the editor in performing duties.
- Has the authority to call unscheduled board meetings.
- Takes and promptly posts minutes of all Executive Board meetings.
- Leads the staff in discussions as to the editorial stands taken in each issue, preparing adequate background information for staff to make an intelligent decision.
- Selects staff members to write editorials, following the positions adopted by the class.
- After the staff business meeting is concluded, works individually with managers, page editors, writers and photographers, to make sure tasks are completed on time with reasonable skill.
- Coordinates the opinion and entertainment pages of the newspaper in an

staff organization

- efficient and orderly manner.
- Along with adviser, advertising manager and ME–Design, plans and approves dummy of opinion pages.
- Is responsible for the editorial, forum and entertainment pages, performing all duties of a page editor.
- Maintains entertainment calendar of events for publication and possible reviews.
- Maintains entertainment idea file for movies, concerts, plays, audio, books, TV shows, etc., from a variety of sources, including exchange papers.
- Finds guest opinion writers.
- Assigns editorial cartoon topic to cartoonist.
- Actively solicits, edits and organizes letters to the editor.
- Prepares and conducts an opinion poll each issue. (One of the editorials and a news story should tie in to this topic.)
- Supervises columnists.
- Keeps staff box up to date.
- Covers assigned beat — other vice-principals’ offices.
- Maintains run sheet for section, with story slugs and word counts recorded.
- Works with page editors.
- Helps other editors solve problems as they arise.
- Delegates responsibility to others to assure that work gets done and that the paper comes out on time.
- Helps copyedit, making sure all copy follows the newspaper style guide.
- Helps lay out pages, making sure layouts follow the newspaper layout style guide.
- Attends paste-ups.
- Writes at least two stories for each issue.
- Works with Adviser and Executive Board in setting or revising publication dates, and implementing or changing policies or procedures.
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.
- Sets goals and evaluates how successfully goals were met each issue.
- Assists the adviser each issue by providing specific information regarding staff performance on the Staff Evaluation form — assignments given, assignments completed, deadline met.

Managing Editor — Sports

- Takes over when other managing editors are absent (see job descriptions above).
- Assists the editor in performing duties.
- Has the authority to call unscheduled board meetings.
- After the staff business meeting is concluded, works individually with managers, page editors, writers and photographers, to make sure tasks are completed on time with reasonable skill.
- Coordinates sports aspects of the newspaper in an efficient and orderly manner.
- Along with adviser, advertising manager and ME–Design, plans and approves

staff organization

- dummy of sports section.
- Maintains calendar of upcoming sports events and special supplements.
- Is responsible for coordinating sports briefs and scorecard summaries.
- Works with ME–News in developing sports items for the calendar.
- Makes sure a balance is maintained in reporting major and minor sports, boys and girls sports, and non-spectator sports.
- Works with advertising manager in dummifying ads for each issue according to page editors' needs.
- Covers assigned beat — athletic director's office.
- Maintains run sheet for section, with story slugs and word counts recorded.
- Works with page editors.
- Helps other editors solve problems as they arise.
- Delegates responsibility to others to assure that work gets done and that the paper comes out on time.
- Helps copyedit, making sure all copy follows the newspaper style guide.
- Helps lay out pages, making sure layouts follow the newspaper layout style guide.
- Attends paste-ups.
- Writes at least two stories for each issue.
- Works with Adviser and Executive Board in setting or revising publication dates, and implementing or changing policies or procedures.
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.
- Sets goals and evaluates how successfully goals were met each issue.
- Assists the adviser each issue by providing specific information regarding staff performance on the Staff Evaluation form — assignments given, assignments completed, deadline met.

Managing Editor — Photography

- Works with managing editors and page editors in assigning pictures to photographers.
- Keeps proof and negative books current, making sure they are put together accurately.
- Helps train other photographers in newspaper photography and darkroom procedures.
- Makes sure all photos are correctly screened by deadline.
- Makes sure all caption information is provided by the photographer. Notes on who is in each picture should be attached to the back of the proof sheet, or follow the proof sheet directly.
- Turns in requests for supplies ahead of time to adviser.
- Responsible for keeping darkroom clean and supplies and equipment in good condition.
- Responsible for taking, developing and printing own photographs.
- Covers assigned beat — activities director.
- Works with page editors in laying out pages with photos to assure proper display.
- Make sure picture quality is consistent throughout.

staff organization

- Maintain photo file.
- Updates the photo run sheet daily, listing all photo possibilities and assignments.
- Maintains run sheet for section, with story slugs and word counts recorded.
- Works with page editors.
- Helps other editors solve problems as they arise.
- Delegates responsibility to others to assure that work gets done and that the paper comes out on time.
- Helps copyedit, making sure all copy follows the newspaper style guide.
- Helps lay out pages, making sure layouts follow the newspaper layout style guide.
- Attends paste-ups.
- Completes at least two assignments for each issue.
- Works with Adviser and Executive Board in setting or revising publication dates, and implementing or changing policies or procedures.
- Sometimes must complete tasks which are assigned to others to assure that production deadlines are met.
- Sets goals and evaluates how successfully goals were met each issue.
- Assists the adviser each issue by providing specific information regarding staff performance on the Staff Evaluation form — assignments given, assignments completed, deadline met.

Page Editors — (News, Feature, Sports, Opinion, Entertainment)

- Assumes responsibility for page, overseeing and coordinating all aspects of getting the page ready for the printer.
- Attends paste-ups.
- Develop design and layout for page.
- Complete thumbnail sketches, mock-ups, final page dummy and paste-up.
- Complete page dummies prior to page paste-up, making sure it follows the newspaper layout style guide.
- Double checks all facts in every story.
- Copyedits all stories for section, making sure copy follows newspaper style guide.
- Assigns two people to proofread every story (not copyedit).
- Determines which stories have photo potential and works with reporter, who places the photo request.
- Requests necessary supplies from Business Manager or Adviser.
- Doubles as a reporter.
- Covers assigned beats.
- Sells advertising
- Selects photos for section.
- Responsible for coordinating round-ups such as news briefs, sports briefs, entertainment calendar, or sports calendar on page.
- Responsible for calendar listings on page.

Feature Editor

- Works closely with photographers to develop photo features and essays.

staff organization

- Maintains feature idea file from a variety of sources, including exchange papers.

Photographer

- Responsible for taking, developing and printing assigned pictures by deadline, meeting all specifications of the job.
- Works closely with reporter, page editor and photo editor in getting desired pictures.
- Completes required proofs and negative sleeves and places them in appropriate book.
- Learns to screen photos.
- Gets caption information for every picture taken, attaching notes to proof sheet or putting notes in binder directly after proof sheet. Names must be included.
- Responsible for all equipment that is used.
- Cleans darkroom as assigned.
- Participates in staff meetings.
- Doubles as a reporter.
- Sells advertising.
- Covers assigned beats.

Reporter

- Completes by deadline all assigned stories, graphs, artwork, layouts.
- Works on paste-up on pages assigned by editors.
- Participates in story conference sessions.
- Participates in discussions regarding editorial positions the newspaper will take.
- Votes on editorial positions the newspaper will take.
- Regularly covers assigned beats.
- Responsible for filling out photo requests for pictures to accompany assigned story.
- Participates in staff meetings.
- Helps distribute papers.
- Sells advertising.
- Writes appropriate cutlines for photos.
- Provides story ideas at staff meetings.
- Acts in a professional manner when representing the newspaper.

Production Manager

- Maintains run sheet for section, with story slugs and word counts recorded.
- Responsible for correction of errors.

Advertising Manager

- Organizes ad sales routes at beginning of the year.
- Supervises ad sales people.
- Keeps advertising run sheet up to date so billing and production are accurate. Lists accurately on the ad run sheet the name of the advertiser, the size

staff organization

- of the ad (from the contract), the number of the page on which the ad was dummied, the cost of the ad (from the contract), and the amount paid for the ad.
- Gives daily progress report on how advertising sales are going by reporting inches sold and quotas to be met.
- Plans special ad campaigns.
- Sells ads.
- Marks up ads for the typesetter, if necessary.
- Supervises paste-up of ads.
- Makes sure ad deadline is met so editors can dummy pages.
- Works with Managing Editor in dummied ads for each issue according to page editors' needs.
- Contacts clients about their accounts, if necessary.
- Places ads on paste-up sheets.
- Helps Business Manager send out invoices and tear sheets each issue, and statements once a month.
- Maintains a file on each advertiser which includes the contract and previously published ad paste-ups.
- Keeps accounts receivable ledger up to date.
- Screens personal ads.
- May double as a reporter.
- Keeps a file for every advertiser current, making sure file contains a copy of the contract, ad designs, logos, PMTs as well as copies of invoices, statements and payment receipts.
- Keeps and up-to-date accounts receivable record which is accessible to the staff.
- Supervises a market/spending/readership survey, and development of marketing support materials.

Business Manager

- Keeps accurate records of income and expenses.
- Gives monthly financial statement to adviser.
- Sends out invoices to all accounts within one day of publication.
- Works with adviser and school bookkeeper in paying bills and justifying the ledger.
- Follows up on delinquent accounts.
- Sends out monthly statements to each account.
- Keeps staff informed of paper's financial status.
- Oversees operational budget.
- Keeps an accurate inventory of supplies and purchases.
- Tells adviser ahead of time when supplies are needed.
- Sends out receipts for all money received.

Circulation Manager

- up-to-date list of subscribers and exchange papers.
- Sees that newspapers are delivered to news stands promptly when they arrive from the printer.

staff organization

- Makes sure the newspaper is receiving papers from those with whom we exchange our paper.
- Sends copy of each issue to our district's junior highs and high schools through district mail.
- Checks exchange papers for story ideas and possible reprints, and reports ideas at staff meetings.
- Saves and files five copies of each issue for binding.
- Saves extra issues of the newspaper.
- Sells advertising.
- Covers assigned beats.
- Writes subscription campaign letter and organizes campaign.
- Keeps a current record of each subscription on individual file cards and in computer data base.
- Prints out computer labels before each issue.
- Displays current exchanges on the newspaper rack.
- Supervises labeling of First Class mailing.
- Maintains and revises, when necessary, ZIP code files in computer data base. Makes back-up copy of data base.
- Works as a reporter when no circulation work is being done.
- Seeks exchanges throughout the year with other top high school publications.

Cartoonist

- Completes all assigned cartoons and/or illustrations to size and content desired by assigned deadlines.

.....